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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

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M. A. (FINAL) SANSKRIT

ENGLISH MEDIUM

ALAṄKĀRA

Kāvyaprakāśa – 2

COURSE - 10 BLOCK - 30

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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ..... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ..... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

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KSOU

MA – SANSKRIT

ALAṄKĀRA

Kāvyaprakāśa – 2

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि. रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनंतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

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आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीनार्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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Course - X

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Unit - 05

VYAÑJANĀ : DEFINITION

Structure

5.1 Introduction

5.2 Sanskrit Text (Vyañjanāvyāpāra)

5.3 English Translation

5.4 Grammar

5.5 Technical terms - explanation

5.6 Explanation of an example

5.7 Glossary

5.8 Self-check questions

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UNIT - 05

Vyañjanā :definition

5.1 Introduction

Dear Student,

You have studied the sections on the two functions of śabda, namely, Abhīdhā and Lakṣaṇā. All Śāstras accept these two functions and so there is no dispute about them. Now you have to study the third function of Śabda called 'Vyañjanā'. Other Śāstras, with the possible exception of Vyākaraṇa, do not accept Vyañjanā. Vyañjanā may not be necessary in Śāstraic discussions. But it is essential in poetry. So, it is the responsibility of the Ālaṅkārikas to prove the existence of this third function of Śabda and to refute the arguments of the opponents of Vyañjanā. The present unit is devoted to the section which does it.

Vyañjanā is mainly of two kinds : Abhidhāmūlā and Lakṣaṇāmūlā. Mammaṭa treats the Lakṣaṇāmulā first and the Abhidhāmūla next. Vyañjanā is the function which unfolds the Vyaṅgya or suggested meaning. It is the suggested meaning which makes Kāvya beautiful and charming. Rasa, which is the quintessence of poetry, can manifest only through Vyañjanā. So the importance of Vyañjanā in poetry cannot

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be overstated. It is natural that Mammaṭa has taken pains to prove that Vyañjanā is a separate and independent function as far as Kāvya is considered. Naiyāyikas try to include all Vyañjanā under Lakṣaṇā or Abhidhā. Mammaṭa uses his vast knowledge of other Śāstras here to prove his point. This section should be read very keenly. Let us read the lines of the text and try to understand their fine points.

5.2 Sanskrit Text

कुत इत्याह -

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते। १४

फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया॥

प्रयोजनप्रतिपिपादयिषया यत्र लक्षणया शब्दप्रयोगस्तत्र नान्यतस्तत्प्रतीतिरपि तु तस्मादेव शब्दात् । न चात्र व्यञ्जनाद् ऋते अन्यो व्यापारः । तथाहि -

नाभिधा समयाभावात्

गङ्गायां घोष इत्यादौ ये पावनत्वादयो धर्मास्तटादौ प्रतीयन्ते, न तत्र गङ्गादिशब्दाः सङ्केतिताः।

हेत्वभावान्न लक्षणा॥

मुख्यार्थबाधादित्रयं हेतुः। तथा च -

लक्ष्यं न मुख्यं नाप्यत्र बाधो योगः फलेन नो ।

न प्रयोजनमेतस्मिन् न च शब्दः स्खलद्गतिः॥ ६

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यथा गङ्गाशब्दः स्रोतासि सबाध इति तटं लक्षयति, तद्वत् यदि तटेऽपि सबाधः स्यात् तत् प्रयोजनं लक्षयेत्। न च तटं मुख्योऽर्थः। नाप्यत्र बाधः। न च गङ्गाशब्दार्थस्य शब्दस्य पावनत्वाद्यैर्लक्षणीयैः सम्बन्धः। नापि प्रयोजने लक्ष्ये किञ्चित् प्रयोजनम्। नापि गङ्गशब्दस्तटमिव प्रयोजनं प्रतिपादयितुम् असमर्थः।

एवमप्यनवस्था स्याद् या मूलक्षयकारिणी।

एवमपि प्रयोजनं चेत् लक्ष्यते, तत् प्रयोजनान्तरेण, तदपि प्रयोजनान्तरेणेति प्रकृताप्रतीतिकृत् अनवस्था भवेत्।

ननु पावनत्वादिधर्मयुक्तम् एव तटं लक्ष्यते। गङ्गायाः तटे घोषः इत्यतोऽधिकस्य अर्थस्य प्रतीतिश्च प्रयोजनम् इति विशिष्टे लक्षणा। तत् किं व्यञ्जनया ? इत्यत आह

प्रयोजनेन सहितं लक्षणीयं न युज्यते ।। १७

कुत इत्याह -

ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्।

प्रत्यक्षादेर्नीलादिर्विषयः। फलं तु प्रकटता संवित्तिर्वा।

विशिष्टे लक्षणा नैवम्

व्याख्यातम्।

विशेषाः स्युस्तु लक्षिते।। १८

तटादौ ये विशेषाः पावनत्वादयः, ते च अभिधातात्पर्यलक्षणाभ्यो व्यापारान्तरेण गम्याः। तच्च व्यञ्जनध्वननद्योतनादिशब्दवाच्यम् अवश्यम् एषितव्यम्।

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एवं लक्षणामूलं व्यञ्जकत्वमुक्तम्।

अभिधामूलं त्वाह-

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते।

संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम्।। १९

संयोगो विप्रयोगश्च साहचर्यं विरोधिता।

अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः॥

सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः।

शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः॥

इत्युक्तदिशा -

सशङ्खचक्रो हरिः, अशङ्खचक्रो हरिरित्यच्युते।

रामलक्ष्मणाविति दाशरथौ।

रामार्जुनगतिस्तयोरिति भार्गवकार्तवीर्ययोः।

स्थाणुं भज भवच्छिदे इति हरे।

सर्वं जानाति देव इति युष्मदर्थे।

कुपितो मकरध्वज इति कामे।

देवस्य पुरारातेरिति शम्भौ।

मधुना मत्तः कोकिल इति वसन्ते।

पातु वो दयितामुखम् इति साम्मुख्ये।

भात्यत्र परमेश्वर इति राजधानीरूपाद् देशाद् राजनि।

चित्रभानुर्विभातीति दिने रवौ, रात्रौ वह्नौ।

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मित्रं भातीति सुहृदि, मित्रो भातीति रवौ।

इन्द्रशत्रुरित्यादौ वेदे एव, न काव्ये स्वरो विशेषप्रतीतिकृत्। आदिग्रहणात् -

एद्दहमेत्तत्थणिआ एद्दहमेत्तेहि अच्छिवत्तेहि।

एद्दहमेत्तावत्था एद्दहमेत्तेहिँ दिअएहि ॥

(एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम्।

एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः॥)

इत्यादावभिनयादयः।

इत्थं संयोगादिभिरर्थान्तराभिधायकत्वे निवारितेऽपि अनेकार्थस्य शब्दस्य यत् क्वचित् अर्थन्तरप्रतिपादनं तत्र नाभिधा, नियमनात् तस्याः। न च लक्षणा, मुख्यार्थबाधाद्यभावात्। अपि तु अञ्जनं व्यञ्जनम् एव व्यापारः। यथा -

भद्रात्मनो दुरधिरोहतनोर्विशाल-

वंशोन्नतेः कृतशिलीमुखसंग्रहस्य।

यस्यानुपप्लुतगतेः परवारणस्य।

दानाम्बुसेकसुभगः सततं करोऽभूत्॥ १२

तद्युक्तो व्यञ्जकः शब्दः

तद्युक्तो व्यञ्जनयुक्तः।

यत् सोऽर्थान्तरयुक् तथा।

अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः॥ २०

तथेति व्यञ्जकः।

इति काव्यप्रकाशे शब्दार्थस्वरूपनिर्णयो नाम द्वितीय उल्लासः।

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5.3 English Translation

The author says why Vyañjanā is needed in the indication called Prayojanavatī -

Lakṣaṇā is resorted to convey the knowledge of the phala (=prayojana, the intended purpose); It is accessible only through śabda (word), hence there is no function other than vyañjanā in realising that *phala*.

When a word is used indicatively with the desire of conveying the phala, the idea of the *phala* can rise only by means of that word. And in it, there is no function other than the Vyañjanā(suggestion). Because, It can not be Abhidhā (denotation), on account of the absence of convention.

In examples like गङ्गायां घोषः, the properties that are understood in the bank etc are sacredness etc., The words Gaṅgā etc., are not assigned those meanings by convention (Saṅketa). It cannot be Lakṣaṇā due to the absence of conditions (required for accepting Lakṣaṇā).

The conditions required for accepting Lakṣaṇā are three, namely, incompatibility of the primary meaning, relation of the other sense with the indicated meaning and purpose. Because -

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The indicated meaning is not the primary meaning, nor is there any incompatibility (after the indicated meaning is grasped), nor there is the relation with the phala, nor is there any other purpose in this, nor lastly, the word is incapable.

The word 'Gaṅgā' indicates the bank, because its meaning of 'stream' has incompatibility (with reference to ghoṣa, the village). Likewise, if there were incompatibility in (the meaning of) bank, it could indicate the prayojana (namely, sacredness, coolness, etc.,). But, first of all, the 'bank' is not the primary meaning (of the word 'gaṅgā'). There is no incompatibility in it (to be the locus of the village). Nor is there any relation for the indicated meaning of Gaṅgā, namely the bank, with sacredness etc., which are now supposed to be the indicated meaning. If the prayojana (sacredness etc.,) is considered as indicated, then there will be no other purpose. It is also not the case that the word 'Gaṅgā' is incapable of expressing the prayojana as it does the indicated meaning of taṭa (bank).

Further, there would be infinite regress which would strike at the very root (of the concept of Lakṣaṇā).

If it is insisted that Prayojana is the indicated meaning, then it should have its own Prayojana, and this new Prayojana should have its own Prayojana. This will lead

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to infinite regress which results in the loss of the awareness of the relevant meaning.

(objection) It is possible to say that the bank, possessing all properties like sacredness, is indicated. The purpose is the cognition of more meaning than what would be conveyed by the sentence 'गङ्गायास्तटे घोषः' (the village is on the bank of गंगा). So, indication is in the qualified (i.e., the indicated meaning modified by what you call the suggested meaning). So, what is the use of Vyañjanā?

(reply) It is not right to say that the indicated meaning is inclusive of the purpose (for which it was resorted to). Why ? Because -

The object of cognition is said to be different from its purpose.

For instance, the object of perception is the black (pot), etc., while the purpose or result of the perception is Prakaṭatā (the state of being known) or Saṃvitti (consciousness).

Thus it is proved that Lakṣaṇā is impossible in the qualified object (i.e., it cannot include the prayojana along with the indicated meaning).

This has already been explained.

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The qualifications can accrue in the indicated meaning.

So, the special qualities which (are cognised) in the bank etc., i.e., sacredness and so on, are grasped through a function which is different from Abhidhā, Tātparya and Lakṣaṇā. That function, called *Vyañjana, Dhvanana, Dyotana,* etc., should necessarily be accepted.

Thus Vyañjakatva (suggestion) based on Lakṣaṇā (indication) has been explained. The author describes now the suggestion based on Abhidhā (denotation):

When the denotative power of a word having several meanings is restricted by means of Saṃyoga (physical contact) etc., the function which brings about the non-denoted meaning is Vyañjana (suggestion).

Saṃyoga (contact), viprayoga (separation), Sāhacarya (association), virodhitā (enmity), artha (purpose, aim), prakaraṇa (context), liṅga (peculiar feature), śabdāntarasannidhi (proximity of another word), sāmarthya (ability), aucitī (propriety), deśa (place), Kāla (time), vyakti (gender), svara (accent) etc., become the causes of bringing into memory the intended meaning when there is uncertainty regarding the meaning of a word.

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According to the guidance given above, (the intended primary meaning of the words having more than one meaning is cognised in the examples given below):

1. *सशङ्खचक्रो हरिः* (Hari carrying the conch and the discus).

   Here the meaning of the word Hari is restricted to Viṣṇu, because only he is known to carry the conch and the discus.

2 *अशङ्खचक्रो हरिः* (Hari without the conch and the discuss).

   Here also, 'Hari' means only Viṣṇu, because only he can be separated from the conch and the discus. To be separated from something, one should possess it.

3. In the example रामलक्ष्मणौ, the meaning of the word *rāma* is restricted to the son of Daśaratha on the basis of association.

4. In the example रामार्जुनगतिस्तयोः, the meaning of the word *Rāma* is restricted to Bhārgava (son of Jamadagni) on the basis of enmity.

5. In the example स्थाणुं भज भवच्छिदे, the meaning of the word *sthāṇu* is restricted to Śiva on the basis of the purpose.

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6. In the example सर्वं जानाति देवः, the meaning of the word *deva* is restricted to the person spoken to, on the basis of context.

7. In the example कुपितो मकरध्वजः, the meaning of the word *makaradhvaja* is restricted to Manmatha on the basis of a peculiar feature.

8. In the example, देवस्य पुरारातेः, the meaning of the word *deva* is restricted to Śiva on the basis of proximity of another word.

9. In the example, मधुना मत्तः कोरिलः, the meaning of the word *madhu* is restricted to spring season on the basis of the required ability.

10. In the example पातु वो दयितामुखम्, the meaning of the word *mukha* is restricted to helpfulness on the basis of propriety.

11. In the example, भात्यत्र परमेश्वरः, the meaning of the word *parameśvara* is restricted to the King on the basis of place.

12. In the example, चित्रभानुर्विभाति, the meaning is restricted to *the sun* during the day and to *the fire* during night on the basis of time.

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13. In the example मित्रं भाति, the meaning of the word mitra is restricted to *friend*, and in मित्रो भाति the meaning of the same is restricted to *the sun* on the basis of gender.

14. Svara or accent produces cognition of a special meaning in examples like इन्द्रशत्रु, only in Veda, but not in Kāvya.

Since the word ādi (= and the like) is used (in the ślokas quoted above from the Vākyapadīya), action etc., may be taken as included in examples like :

Her breasts are only of *this* size,
and her eyes are of only *this* size,
She has been reduced to *this* condition
within *that* many days.

Thus, when the denotative power of the words is constrained in respect of the other meanings of those words, they still express the other meanings in some cases. There, the function of the word is not Abhidhā (denotation), because it has been constrained. It is also not the Lakṣaṇā (indication), because there is absence of the incompatibility of the primary meaning etc., (which are the conditions for resorting to Lakṣaṇā). Therefore, Vyañjana (suggestion) is the only function (acceptable in such cases).

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Example :

भद्रात्मनो दुरधिरोहतनोः etc., Its contextual meaning -

The King has a peaceful nature ;

His persona is difficult to be guaged;

He has the high stature due to his dynasty;

He has mastered several weapons;

His knowledge never goes awry;

He gets rid of his foes easily;

His hand is always charming

Being wet with the water poured while giving gifts.

The other meaning that is expressed by the function of Vyañjanā in the same verse is -

The elephant belongs to the Bhadra kind,

Its body is so high that it is difficult to mount it

Its backbone is large and lofty,

It attracts many bees,

Its movement never falters,

It is an elephant par excellence,

Its trunk is beautiful always

with the flowing liquid of rut.

The word which has that function is called Vyañjaka.

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'Which has that function' means 'that which has Vyañjana (suggestion).

Because, the word expresses the non-contextual meaning with the interruption of the contexual meaning. In such cases, the contextual meaning is also considered as *suggestive* in a co-operative manner. The word *tathā* means suggestive.

End of the second chapter entitled 'Description of the nature of the word and meaning'.

5.4 Grammar

1. प्रयोजनप्रतिपिपादयिषया।

   प्रतिपादयितुम् इच्छा प्रतिपिपादयिषा।

   प्रयोजनस्य प्रतिपिपादयिषा, तया।

2. मुख्यार्थबाधादित्रयम्।

   मुख्यः अर्थः मुख्यार्थः। मुख्यार्थस्य बाधः

   मुख्यार्थबाधः। मुख्यार्थबाधः आदिः यस्य तत् मुख्यार्थबाधादि।

   त्रयोऽवयवाः यस्य तत् त्रयम्।

   मुख्यार्थबाधादि च तत् त्रयं च

   मुख्यार्थबाधादित्रयम्।

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3. स्खलद्गतिः। (शब्दः)

स्खलन्ती गतिः यस्य सः स्खलद्गतिः।

5. तद्वत्।

तस्मिन् इव इति तद्वत्। 'तत्र तस्येव' इति सूत्रेण वतिप्रत्ययः।

6. पावनत्वाद्यैः।

पावनस्य भावः पावनत्वम्। (तस्य भावस्त्वतलौ)

आदौ भवम् आद्यम्। (दिगादिभ्यो यत्)

पावनत्वम् आद्यं येषां तैः पावनत्वाद्यैः। (बहुव्रीहिः)

7. अनवस्था

अवस्थाया अभावः अनवस्था।

8. मूलक्षयकारिणी। मूलस्य क्षयः मूलक्षयः।

मूलक्षयं करोति तच्छीला मूलक्षयकारिणी।

9. प्रकृताप्रतीतिकृत्।

प्रतीतेः अभावः अप्रतीतिः। प्रकृतस्य अप्रतीतिः

प्रकृताप्रतीतिः। प्रकृताप्रतीतिं करोतीति प्रकृताप्रतीतिकृत्।

10. औचिती। उचितस्य भावः औचिती।

11. सशङ्खचक्रः।

शङ्खश्च चक्रं च शङ्खचक्रे।

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शङ्खचक्राभ्यां सह वर्तते इति सशङ्खचक्रः।

12. अशङ्खचकः।

अविद्यमाने शङ्खचक्रे यस्य सः अशङ्खचक्रः।

13. मकरध्वजः।

मकरो ध्वजे यस्य स मकरध्वजः।

(व्यधिकरणबहुव्रीहिः।)

14. राजधानी।

राजानो धीयन्ते अस्याम् इति राजधानी।

15. इन्द्रशत्रुः।

इन्द्रः शत्रुर्यस्य स इन्द्रशत्रुः। बहुव्रीहिः।

इन्द्रस्य शत्रुः इन्द्रशत्रुः। (तत्पुरुषः।)

16. एतावन्मात्रस्तनिका।

एतत् परिमाणं ययोस्तौ एतावन्तौ।

एतावन्तावेव एतावन्मात्रौ।

एतावन्मात्रौ स्तनौ यस्याः सा एतावन्मात्रस्तनिका।

17. दुरधिरोहतनोः।

दुःखेन अधिरोह्या इति दुरधिरोहा।

दुरधीरोहा तनुर्यस्य स दुरधिरोहतनुः। तस्य।

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18. विशालवंशोन्नतेः।

वंशस्य उन्नतिः वंशोन्नतिः।

विशाला वंशोन्नतिर्यस्य सः विशालवंशोन्नतिः। तस्य।

19. दानाम्बुसेकसुभगः।

दानस्य अम्बु दानाम्बु। दानाम्बुनः सेकेन सुभगः दानाम्बुसेकसुभगः।

5.5 Explanation of technical terms

A few technical terms have been used by Mammaṭa in this section. They are explained below:

1. समयः।

The word has many meanings like 1) Time, 2) Philosophical or śāstraic conclusion and 3) convention.

'नाभिधा समयाभावात्'. In this, *samaya* means 'convention'.

2. अनवस्था। Infinite regress.

This is a fault that occurs in argument. A tree can grow only if a seed is sown in land. A seed can be produced only if a tree yields it. So this goes on endlessly and leads to the fault 'Anavasthā'.

3. प्रकटता।

This is a concept accepted by Mīmāṃsakas. It is also

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called ज्ञातता। When an object is known, there is an awareness that the object is known. From that, a Dharma called प्रकटता or ज्ञातता is born in the object - according to the Mīmāṃsakas. घटज्ञानानन्तरं 'ज्ञातो घटः' इति प्रत्ययात् तज्ज्ञानेन तास्मिन् घटे ज्ञाततापरनाम्नी प्रकटता जायते.

4) संवित्तिः।

This is a concept accepted by logicians (तार्किकाः, नैयायिकाः). They also call it as अनुव्यवसाय। According to them, after an object is known, there will be a follow up knowledge called संवित्ति or अनुव्यवसाय। Anuvyavasāyā is in the beholder, not in the object.

सति च घटज्ञाने 'घटमहं जानामि' इति प्रत्ययरूपा अनुव्यवसायापरपर्याया संवित्तिः घटज्ञानात् जायते।

5) संयोगः।

Contact, connection. Bhartṛhari has enumerated fourteen restricting factors in respect of words which have more than one meaning. Saṃyoga is the first in that list.

संयोगः सम्यक् योगः, प्रसिद्धः सम्बन्धः।

It is well-known relation. The example is सशङ्खचक्रो हरिः। Here the word 'hari' has many meanings.

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यमानिलोन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिपु।

शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु।। Says Amara.

Relation of Śaṅkha (conch) and cakra(discus) is well-known only in Viṣṇu. So, we decide that the word *hari* means Viṣṇu.

6. विप्रयोगः। (Separation)

Viprayoga is the loss or disappearance of the well-known contact. प्रसिद्धसम्बन्धध्वंसः विभागो वा।

अशङ्खचक्रो हरिः is the example. If a relation has to be broken, it should have existed before. So, viprayoga also restricts the meaning of words like 'Hari'.

7. साहचर्यम्। (Association)

'Ṣāhacarya' means staying in one place at the same time together, or interdependence in doing an action.

एककालदेशावस्थायित्वम्, एकस्मिन् कार्ये

परस्परसापेक्षत्वं वा साहचर्यम्।

Example is - रामलक्ष्मणौ।

The word *Rāma* has many meanings (son of Daśaratha, Son of Jamadagni Paraśurāma and Kṛśṇa's brother Balarāma).

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Rāma, associated with Lakṣmaṇa, can only be 'son of Daśaratha'.

8. विरोधिता (enmity ; opposition)

Virodhitā is hatred or the quality of not staying together. व्याघातकत्वं सहानवस्थानं वा।

Example is रामार्जुनगतिस्तयोः।

Here, both *Rāma* and *Arjuna* have multiple meanings. Arjuna could be a pāṇḍava or kārtavīrya. In the given example, enmity is well known between Paraśurāma and Kārtavīryārjuna. Thus, the meaning of both words gets fixed on the basis of enmity.

9. अर्थः (purpose)

It is a result that can be achieved only by a certain meaning (of the given word). अर्थः प्रयोजनापरपर्यायम् अनन्यथासाध्यं फलम्।

Example is - स्थाणुं भज भवच्छिदे which means 'Take resort in Sthāṇu for cutting off the worldly existence'. The word 'sthāṇu' has two meanings : God Śiva and a wooden post. Only God Śiva can help in cutting off the worldly existence. So, the meaning of the word 'Sthāṇu' is fixed on the basis of Artha, an exclusive result.

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10. प्रकरणम् (Context)

Prakaraṇa is what is on the mind of the speaker and the hearer at the moment; The topic on hand. प्रकरणं वक्तृश्रोतृबुद्धिस्थता।

The example is - सर्वं जानाति देवः।

The word *deva* may mean a god or a king. But here it means 'The King' because, the speaker is talking about the King.

11. लिङ्गम् (a peculiar feature)

It is a feature that cannot exist in the other meanings of the given word.

परपक्षव्यावृत्तो धर्मः। The example is कुपितो मकरध्वजः। The word *makaradhvaja* has two meanings : Manmatha and ocean. Kopa or anger is possible in Manmatha, but not in ocean, because it is not sentient. Thus it restricts the meaning.

12. शब्दान्तरसंनिधिः (Proximity of another word)

This is utterance of another word which has the same meaning, but clarifies the issue.

Example : देवस्य पुरारातेः। Even though the word 'deva' has two meanings, when another word *purārāti* is also uttered, it restricts the meaning of 'deva' to God.

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13. सामर्थ्यम् (ability)

Ability to produce or cause something is sāmarthya. सामर्थ्यं कारणता।

The example is - मधुना मत्तः कोकिलः।

Even though the word *madhu* has multiple meanings (liquor, nectar, spring, etc.,), the ability to produce intoxication in Kokila exists only in the spring season. So, the meaning is fixed.

14. औचिती (propriety)

औचिती योग्यता। The example is पातु वो दयितामुखम्। The word mukha has multiple meanings (face, presence, beginning, etc.,). Here the meaning is restricted to 'presence' on the basis of propriety.

15. देशः (place)

Example is - भात्यत्र परमेश्वरः।

The word *'parameśvara'* may mean the king or God Śiva. The sentence is used in the capital city of a kingdom. So, the intended meaning is 'king'.

16. कालः (time)

Example : चित्रभानुर्विभाति ।

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The word *Citrabhānu* has two meanings : The Sun and fire. If the sentence is spoken in the day ' Citrabhānu' means 'Sun'. If it is spoken at night, 'Citrabhānu' means 'fire'. The time restricts the meaning.

17. व्यक्तिः (gender)

Example is मित्रं भाति and मित्रो भाति।

The word *mitra* means 'friend' if it is in the neuter gender and 'Sun' if it is in masculine. So, gender is the restricting factor here.

18. स्वरः (accent)

Here *'svara'* means 'udātta' anudātta, svarita' etc. In the Vedas, the svara may decide the meaning of an ambiguous word. The word *indraśatru* has two interpretations.

1. इन्द्रः शत्रुः यस्य सः इन्द्रशत्रुः which means 'one of whom Indra will be the killer'.

2. इन्द्रस्य शत्रुः इन्द्रशत्रुः which means 'Indra's killer'.

If the Bahuvrīhi is accepted, the word will have Pūrvapadaprakṛtisvara, i.e., accent in the word *Indra*. If Tarpuruṣa is accepted , the samāsa will be antodātta,

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i.e., the last syllable will have the udātta accent. Thus, the meaning is decided on the basis of accent in the Veda. There is a legend that the word'indraśatru' was pronounced wrongly in a yajña which was performed for the destruction of Indra, and so the result was the opposite.

मन्त्रो हीनः स्वरतो वर्णतो वा
मिथ्याप्रयुक्तो न तमर्थमाह।
स वाग्वज्रो यजमानं हिनस्ति
यथेन्द्रशत्रुः स्वरतोऽपराधात्।।

19. अभिनयः (action)

Movement of limbs in imitation of the hero etc., is called 'abhinaya'. It may decide the meaning when there is a doubt.

आकारादिप्रदर्शिका हस्तादिचेष्टा अभिनयः।
हस्तादिक्रियया नायकाद्यनुकरणम् अभिनयः।

5.6 Explanation of an example

The example given by Mammaṭa for अभिधामूलध्वनि is the stanza -

भद्रात्मनो दुरधिरोहतनोर्विशाल-

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वंशोन्नतेः कृतशिलीमुखसंग्रहस्य।

यस्यानुपप्लुतगतेः परवारणस्य

दानाम्बुसेकसुभगः सततं करोऽभूत्॥

We know the two meanings of this poem (5.3) with reference to the king and the elephant. The king is the contextual (प्राकरणिक) meaning because the poet is eulogising him. Some words used by the poet in this poem have two meanings.

1.	भद्रात्मन्	-	(a) auspicious form
			(b) a species of elephants
2.	वंशोन्नति	-	(a) noble birth ; birth in a lofty dynasty.
			(b) having a high back bone or tall as a bamboo.
3.	शिलीमुख	-	a) arrow
			(b) bee
4.	अनुपप्लुतगति	-	(a) undimmed knowledge
			(b) Steady gait
5.	परवारण	-	(a) destroyer of enemies
			(b) an elephant of high excellence
6.	दान	-	(a) giving gifts
			(b) ichor ; liquid that flows from the temples of elephants when they are in rut.

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7. कर - (a) hand
(b) elephant's trunk

The contextual meanings are marked (a) and the non-contextual meanings are marked (b). As said by Bhartṛhari in the Vākyapadīya, the abhidhā (denotation) of the words with multiple meanings is restricted by prakaraṇa to the contextual meanings. So, the meaning related to the king is first grasped. Then the non-contextual meaning is grasped by sahṛdayas with the help of the function called vyañjanā according to -

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते।

संयोगाद्यैरवाच्यार्थधीकृद्व्यापृतिरञ्जनम्॥

Therefore, the given poem is an example of आभिधामूलव्यञ्जना or शब्दशक्तिमूलध्वनि.

This is not an example of the alaṅkāra called śleṣa, because the alaṅkāra called śleṣa occurs only when both meanings are contextual.

5.7 Glossary

प्रतीतिः - Understood only by means of word

प्रतिपिपादयिषा - Desire to express

ऋते - Without (note that the oblative case

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पन्चमीविभक्ति should be used with ऋते।
व्यञ्जुनाद् ऋते ।

समयः - Convention ; assignment of a word to a meaning.

स्खलद्गातिः - Having a limping movement; having no abilitiy to express.

स्त्रोतः - Stream; flood; source

अनवस्था - Infinite regress.

मूलक्षयः - Harm to the root cause

एषितव्यम् - Should be accepted (इष् + तव्य)

व्यापृतिः - Function

स्थाणुः - A wooden post ; God Śiva

मकरध्वजः - Ocean; God Manmatha

पुरारातिः - Enemy of the towns; God Śiva

चित्रभानुः - Sun; fire

मित्रम् - Friend

सुहृत् - Friend

मित्रः - Sun

वारणः - Elephant; destroyer

भद्र - A species of elephant; auspicious.

दुरधिरोह - Difficult to mount

वंशः - Dynasty; Bamboo; backbone

शिलीमुखः - arrow; bee

अनुपप्लुत - Unfaltering

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गतिः	-	gait; movement; knowledge
दानम्	-	gift; ichor of the elephant
सेकः	-	making wet; drenching
करः	-	hand ; elephant's trunk
सहकारि	-	Co-operative

5.8 Self-Check questions

(1) Why should Vyañjanā be accepted in Prayojanavatī Lakṣaṇā ?

(2) What is Prakaṭatā?

(3) What is Saṃvitti?

(4) Which are the factors that restrict the meaning of words that have multiple meanings?

(5) Explain अभिधामूलव्यञ्जना and give an example

(6) Can you identify any stanza in the Kāvyas you have studied as an example of अभिधामूलव्यञ्जना ?

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Course - X

Block - 30

Unit - 06

ARTHAVYAÑJAKATĀ - SUGGESTIVENESS

Structure :

6.1 Introduction

6.2 Sanskrit Text (Third Ullāsa)

6.3 English Translation

6.4 Grammar

6.5 Glossary

6.6 Self-Check Questions

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UNIT - 06

Arthavyañjakatā - Suggestiveness

6.1 Introduction

Dear Student,

At the beginning of the second Ullāsa, Mammaṭa had briefly treated अर्थव्यञ्जकता or the suggestive power of three types of meanings namely, Vācya, Lakṣya and Vyaṅgya. He had given an example each. In the third ullāsa, the same subject is dealt with in detail. It is a fact of life that all persons are not able to cognise the nuances of poetry. Only persons endowed with imaginative power called *Pratibhā* can understand the hidden meanings of poetry. Many factors have to be taken into account if one has to know the suggested meaning called Vyaṅgya. Mammaṭa clarifies all such points with examples in this ullāsa. The examples have been taken from Sanskrit literature as well as Prākrit literature. This shows that Mammaṭa paid attention to the literary scene of his time and was aware that literature flourished not only in Sanskrit, but also in other languages. For your convenience, the Sanskrit shadow (Chāyā) of Prakṛit verse is also given.

6.2 Sanskrit Text

तृतीय उल्लासः

अर्थाः प्रोक्ताः पुरा तेषाम्

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अर्थाः वाच्य - लक्ष्य - व्यङ्ग्याः ।

तेषां वाचक - लाक्षणिक - व्यञ्जकानाम् ।

अर्थव्यञ्जकतोच्यते ।

कीदृशीत्याह -

वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ।। २१

प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् ।

योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तिरेव सा ।। ११

बोद्धव्यः प्रतिपाद्यः । काकुर्ध्वनेर्विकारः ।

प्रस्तावः प्रकरणम् । अर्थस्य वाच्यलक्ष्यव्यङ्ग्यात्मनः ।

क्रमेणोदाहरणानि -

अइपिहुलं जलकुंभं

घेत्तूण समागदाह्मि सहि तुरिअं ।

समसेअ सालिलणीसास -

णीसहा विसमामि खणं ।। 13

अतिपृथुलं जलकुम्भं गृहीत्वा समागतास्मि सखि त्वरितम् ।

श्रमस्वेदसलिलनिःश्वासनिःसहा विश्राम्यामि क्षणम् ।।

अत्र चौर्यरतगोपनं गम्यते ।

ओण्णिद्दं दोब्बल्लं चिंता अलसत्तणं सणीससिअं ।

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मह मंदभाइणीए केरं सहि तुह वि अहह परिहवइ ॥ १४

औन्निद्र्यं दौर्बल्यं चिन्तालसत्वं सानिःश्वसितम् ।
मम मन्दभागिन्याः कृते सखि त्वामपि अहह परिभवति ॥
अत्र दूत्यास्तत्कामुकोपभोगो व्यज्यते ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ १७

अत्र मयि न योग्यः खेदः, कुरुषु तु योग्यः
इति काक्का प्रकाश्यते । न च वाच्यसिद्धयङ्गम्
अत्र काकुरिति गुणीभूतव्यङ्ग्यत्वं शङ्क्यम् ।
प्रश्नमात्रेणापि काकोर्विश्रान्तेः।

तइआ मह गण्डत्थलणिमिअं
दिट्ठिं ण णेसि अण्णत्तो ।
एण्हिं सच्चेअ अहं ते
अ कवाला ण सा दिट्ठी ॥

तदा मम गण्डस्थलनिमग्नां दृष्टिं नानैषीरन्यत्र ।
इदानीं सैवाहं तौ च कपोलौ न सा दृष्टिः ॥

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अत्र मत्सखीं कपोलप्रतिबिम्बितां पश्यतस्ते दृष्टिः अन्यैवाभूत्, चलितायां तु तस्याम् अन्यैव जाता, इत्यहो प्रच्छन्नकामुकत्वं ते इति व्यज्यते ।

उद्देशोऽयं सरसकदलीश्रेणिशोभातिशायी
कुञ्जोत्कर्षाङ्कुरितरमणीविभ्रमो नर्मदायाः ।
किञ्चैतस्मिन् सुरतसुहृदस्तन्वि ते वान्ति वाताः
येषामग्रे सरति कलिताकाण्डकोपो मनोभूः ॥ २५

अत्र रतार्थं प्रविश इति व्यङ्ग्यम् ।

णोल्लेइ अणोल्लमणा अत्ता मं घरभरम्मि सअलम्मि ।
खणमेत्तं जइ संझाइ होइ ण व होइ वीसामो ॥ १६
नुदत्यनार्द्रमनाः श्वश्रूर्मां गृहभरे सकले ।
क्षणमात्रं यदि सन्ध्यायां भवति न वा भवति विश्रामः ॥

अत्र सन्ध्या सङ्केतकाल इति तटस्थं प्रति कयाचिद् द्योत्यते ।

सुव्वइ समागमिस्सदि तुज्झ पिओ अज्ज पहरमेत्तेण ।
एमे अ किति चिट्ठसि ता सहि सज्जेसु करणिज्जं ॥ १९
श्रूयते समागमिष्यति तव प्रियोऽद्य प्रहरमात्रेण ।
एवमेव किमिति तिष्ठसि तत् सखि सज्जय करणीयम् ॥

अत्र उपपतिं प्रति अभिसर्तुं प्रस्तुता न युक्तमिति कयाचिन्निवार्यते।

अन्यत्र यूयं कुसुमावचायं
कुरुध्वमत्रास्मि करोमि सख्यः।

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नाहं हि दूरं भ्रमितुं समर्था
प्रसीदतायं रचितोऽञ्जलिर्वः॥ २०

अत्र विविक्तोऽयं देश इति प्रच्छन्नकामुकः त्वया अभिसार्यताम् इति आश्वस्तां प्रति कयाचिद् निवेद्यते।

गुरुअणपरवस पिअ किं भणामि तुइ मंदभाइणी अहअं।
अज्ज पवासं वच्चसि वच्च सअं जेव्व सुणसि करणिज्जं।।२१
गुरुजनपरवश प्रिय किं भणामि तव मन्दभागिनी अहम्।
अद्य प्रवासं व्रजसि व्रज स्वयमेव श्रोष्यसि करणीयम्।।

अत्राद्य मधुसमये यदि व्रजसि तदाहं तावत् न भवामि, तव तु न जानामि गतिम् इति व्यज्यते।

आदिग्रहणात् चेष्टादेः। यथा -

द्वारोपान्तनिरन्तरे मयि तया सौन्दर्यसारश्रिया
प्रोल्लास्योरुयुगं परस्परसमासक्तं समासादितम्।
आनीतं पुरतः शिरोऽशुकमधः क्षिप्ते चले लोचने
वाचस्तत्र निवारितं प्रसरणं सङ्कोचिते दोर्लते॥ २२

अत्र चेष्टया प्रच्छन्नकान्तविषय आकूतविशेषो ध्वन्यते।

निराकाङ्क्षप्रतिपत्तये प्राप्तावसरतया च पुनः पुनः उदाह्रियते। वक्त्रादीनां मिथः संयोगे द्विकादिभेदेन। अनेन क्रमेण लक्ष्यव्यङ्ग्ययोश्च व्यञ्जकत्वम् उदाहार्यम्।

शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः।
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता ॥ २३

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शब्देति। नहि प्रमाणान्तरवेद्योऽर्थो व्यञ्जकः।

इति काव्यप्रकाशे अर्थव्यञ्जकतानिर्णयो नाम तृतीय उल्लासः।

6.3 English Translation

The meanings of these have already been explained.

The meanings are vācya (denoted), lakṣya (indicated) and vyaṅgya (suggested). 'of these' means 'of the vācaka, Lākṣaṇika and Vyañjaka'.

The suggestiveness of the meanings will be dealt with now.

What type of suggestiveness ? The author tells -

The function of the word, which is the cause of the cognition of another meaning (different from the denoted meaning) to those who have imagination (pratibhā) on the basis of the speciality of the speaker, the person spoken to, intonation, sentence, the denoted meaning, the presence of another person, the context, the place or the time and so on, is only the Vyañjanā.

'Boddhavya' means 'a person spoken to'. 'Kāku' means 'variation in the pitch or tone'. 'Prastāva' means 'context' or 'occasion' 'arthasya' (in the Kārika) means 'of meaning which may be denoted, indicated or suggested'.

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Examples are given below in order :

1. **Example for the peculiarity of the speaker.**

"O friend, I came here walking fast carrying a very big water pot. I am tired and languid with perspiration and I am sighing. I will take rest for a moment".

Here, it is suggested that the speaker is concealing her surreptitious sexual adventure.

2. **Example for the peculiarity of the person spoken to :**

"O friend, for my sake, a wretched person, you are also suffering now from sleeplessness, weakness, worry, slothfulness and you are heavily sighing".

Here the situation is this - A lady sent her confidante to bring her lover. The messenger was a woman of loose morals and so she herself enjoyed with the person whom she was supposed to bring. When she returned, the lady sees her and understands what could have happened and speaks these words sarcastically.

Here, the enjoyment of the messenger with the lover of the lady is suggested.

3. **Example of Kāku (variation of tone or intonation) :**

Having seen Draupadī, daughter of the king of pāñcālas

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in that pitiable condition, and having seen how we lived for a long time in the forest wearing bark clothes, and also having observed our life in the residence of Virāṭa in which we took up the most inappropriate professions, my elder brother is embarrassed about me even today, and not at all angry on the Kauravas.

Here, it is suggested by variation of tone that it is wrong for Yudhiṣṭira to be angry on Bhīma, but right to be so on Kauravas.

One should not argue that this is an example of Guṇībhūtavyaṅgya on the ground that the intonation here serves only to complete the denoted meaning, because, the intonation may simply rest in making the statement a mere question.

4. Example of the arthavyañjakatā of vākya (sentence).

"Then you did not turn aside your eye fixed on my cheek. Now, I am the same, the cheeks are the same, but your look is not the same".

Here, it is suggessted "while you were seeing my friend reflected in my cheek, your look was different. When she moved away, your look immediately changed. Oh, you are a stealthy lover!"

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5. Example of the arthavyañjakatā of vācya (denoted meaning) :

"This place is splendid on account of the groves of luscious plantain trees. This spot on the bank of the river Narmadā enhances the sportiveness of the women with its beautiful bowers. O lovely lady, here the breezes, friends of amorous sports, are blowing. And, in front of them Manmatha, who appears angry without cause, is moving".

Here the suggested meaning is "Enter for love-making".

6. Example of arthavyañjakatā based on the presence of another person (anyasannidhi).

"My mother-in-law, whose mind is always dry, demands that I should do all the work of the house. I am not sure whether there will be or there won't be rest for me even for a moment in the evening".

Here it is suggested by a woman to a person close by that evening is the time for the secret meeting.

7. Example of arthavyañjakatā of Prastāva (occasion) :

It is heard that your husband will come today in a Prahara (three hours). Why are you just sitting like this ? Friend, make the preparations.

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Here, a woman who is about to start to go for meeting her secret lover is prevented by another woman suggesting "It is improper now".

8. Example of arthavyañjakatā of deśa(place) :

"Friends, you do the picking of flowers elsewhere, I will do it here. I can not walk far. Please do me this favour. I bow to you".

A confidante is told here by suggestion "It is a solitary place and so you can meet your secret lover there".

9. Example of arthavyañjakatā of time (kāla) :

"O my beloved, you are controlled by the elders. What can I say, unfortunate as I am ? You are going on a journey today. Go, you will hear about what you will have to do ". Here the suggested meaning is "If you go on a tour in this spring, I shall not be alive, and I don't know what is going to happen to you".

10. By the word ādi ('etc') in the Kārikā, it is said that *ceṣṭā* (gesture) etc., are to be understood as suggestive. The example of *ceṣṭā* -

"I was standing close to the door. She, the goddess of the quintessence of beauty, opened her thighs and pressed them together. She brought down the veil over

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her face, cast tremulous glances, stopped the speech and drew her arms close".

Here, the desire of the woman in respect of her secret lover is suggested by means of gestures.

The examples have been given again and again so that there will be full comprehension; it is done here because the occasion has arisen. The points described, vaktṛ, etc., may combine together in the same example.

In the way that has been shown, examples of the suggestiveness of the indicated and suggested meanings have to be found.

The meaning which is cognised through the pramāṇa called śabda suggests other meanings. So, the word is a co-operative factor in the suggestiveness of the meaning.

Śabda etc., the meaning cognised through any other means of knowledge is not (accepted) as Vyañjaka (suggestive).

End of the third chapter called the explanation of arthavyañjakatā in the Kāvyaprakāśa.

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6.4 Grammar

1. वक्तृबोद्धव्यकाकूनाम्।

   वक्ता च बोद्धव्यश्च काकुश्च वक्तृबोद्धव्यकाकवः। तेषाम्।

   (इतरेतरयोगद्वन्द्वः)

2. प्रतिभाजुषाम्। **प्रतिभां जुषन्ति इति** प्रतिभाजुषः। तेषाम्।

   (उपपदसमासः)

3. अन्यार्थधीहेतुः।

   अन्यश्चासौ अर्थश्च अन्यार्थः। (कर्मधारयः)

   अन्यार्थस्य धीः अन्यार्थधीः। (षष्ठीतत्पुरुषः)

   अन्यार्थधियः हेतुः अन्यार्थधीहेतुः। (षष्ठीतत्पुरुषः)

4. उषितम्। वस निवासे। भूतार्थे क्तः।

5. प्रश्नमात्रेण। प्रश्न एव प्रश्नमात्रम्। तेन।

6. मनोभूः। मनसि भवति इति मनोभूः।

   (उपपदसमासः)

7. कुसुमावचायम्

   कुसुमानाम् अवचायः कुसुमावचायः। तम्।

8. अस्मि करोमि - अहं करोमि।

   अस्मीति अहमर्थकम् अव्ययम्।

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9. ऊरुयुगम्। ऊर्वोः युगम्।

10. शिरोंऽशुकम्। शिरसः अंशुकम्।

6.5 Glossary

वक्ता	-	speaker
बोद्धव्यः	-	person spoken to
काकुः	-	variation of tone ; intonation
प्रस्तावः	-	occasion ; context
व्यक्तिः	-	suggestion
श्रमस्वेदः	-	perspiration due to exertion
औन्निद्र्यम्	-	insomnia; sleeplessness
अलसत्वम्	-	idleness ; lassitude
नृपसदस्	-	assembly of Kings
व्याधः	-	hunter
सुचिरम्	-	for a long time
वल्कलम्	-	bark cloth
निभृतम्	-	secretly; in a hidden manner
गण्डस्थलम्	-	cheek
कुञ्जम्	-	bower
मनोभूः	-	Manmatha ; the god of love
अनार्द्र	-	dry ; rude ; crude
कुसुमावचायः	-	picking or collecting of flowers

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विविक्तः	-	lonely ; a place where there are no people
आश्वस्ता	-	a confidante
मधुसमयः	-	spring season
चेष्टा	-	gesture ; suggestive movement of any limb
शिरोंशुकम्	-	Veil
दोर्लते	-	arms resembling creepers
आकूतम्	-	secret idea
निराकाङ्क्षप्रतिपत्तिः	-	complete comprehension
प्राप्तावसर	-	timely ; one for which occasion has arisen
मिथः संयोगः	-	mutual combination
द्विकम्	-	a pair; twosome

6.6 Self-check questions

1. Which are the factors that invoke arthavyañjakatā ?
2. Find examples of arthavyañjakatā in the Kāvyas you have read.

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NOTES

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Course - X

Block - 30

Unit - 07

TYPES OF DHVANI

Structure :

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7.7 Glossary

7.8 Self-check questions

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UNIT - 07

Types of Dhvani

7.1 Introduction

Dear Student,

The fourth chapter of the Kāvyaprakāśa is the most important part of this work. The title of this chapter is *Dhvaninirṇaya*. As stated in the first chapter, 'Dhvani' is the name of the best type of poetry. A Kāvya should have suggested meaning, so that it could claim the status of 'Dhvani'. Such suggested meaning could be either Rasādi, or Alaṅkāra or Vastu. By 'Rasādi' what is meant is - Rasa, Bhāva, Rasābhāsa, Bhāvābhāsa and so on. Among all these, the most important item is *Rasa*. If poetry is the essence of literature, Rasa is the quintessence of poetry. Mammaṭa gives us four descriptions of Bharata's Rasasūtra to clarify the veiws of ancestors on this pivotal concept. You will read it in the next unit. In the present, let us try to understand the four fundamental types of Dhvanikāvya. You read about these types in the Dhvanyāloka also. Please see how Mammaṭa incorporates Ānandavardhana's ideas into a scientific system.

7.2 Sanskrit Text

चतुर्थ उल्लासः (ध्वनिनिर्णयः)

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यद्यपि शब्दार्थयोर्निर्णये कृते दोषगुणालङ्काराणां स्वरूपम् अभिधानीयम्, तथापि धर्मिणि प्रदर्शिते धर्माणां हेयोपादेयता ज्ञायते इति प्रथमं काव्यभेदान् आह -

अविवक्षितवाच्यो यस्तत्र वाच्यं भवेद् ध्वनौ।

अर्थान्तरे सङ्क्रमितम् अत्यन्तं वा तिरस्कृतम् ।। २४

लक्षणामूलगूढंव्यङ्ग्यप्राधान्ये सत्येव अविवक्षितं वाच्यं यत्र सः 'ध्वनौ' इत्यनुवादाद् ध्वनिरिति ज्ञेयः। तत्र च वाच्यं क्वचिद् अनुपयुज्यमानत्वाद् अर्थान्तरे परिणमितम्। यथा -

त्वामस्मि वच्मि विदुषां समवायोऽत्र तिष्ठति।
आत्मीयां मतिमास्थाय स्थितिमत्र विधेहि तत् ।।।
अत्र वचनादि उपदेशादिरूपतया परिणमति।
क्वचिदनुपपद्यमानतया अत्यन्तं तिरस्कृतम्।

यथा -

उपकृतं बहु तत्र किमुच्यते
सुजनता प्रथिता भवता परम्।
विदधदीदृशमेव सदा सखे
सुखितमास्व ततः शरदां शतम्।।

एतद् अपकारिणं प्रति विपरीतलक्षणया कश्चिद् वक्ति।

विवक्षितं चान्यपरं वाच्यं यत्रापरस्तु सः।
अन्यपरं व्यङ्ग्यनिष्ठम्।

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कोऽप्यलक्ष्यक्रमव्यङ्ग्यो लक्ष्यव्यङ्ग्यक्रमः परः।। २५

अलक्ष्येति। न खलु विभावानुभावव्यभिचारिणः एव रसः। अपि तु रसस्तैः इति अस्ति क्रमः।

स तु लाघवात् न लक्ष्यते । अत्र -

रसभावतदाभासभावशान्त्यादिरक्रमः।

भिन्नो रसाद्यलङ्कारादलङ्कार्यतया स्थितः।। २८

आदिग्रहणाद् भावोदय-भावसन्धि-भावशबलत्वानि।

प्रधानतया यत्र स्थितो रसादिः, तत्र अलङ्कार्यः, यथा उदाहरिष्यते। अन्यत्र तु प्रधाने वाक्यार्थे यत्र अङ्गभूतो रसादिः, तत्र गुणीभूतव्यङ्ग्ये रसवत्-प्रेय-ऊर्जस्वि-समाहितादयोऽलङ्काराः। ते च गुणीभूतव्यङ्ग्याभिधाने उदाहरिष्यन्ते।

7.3 English Translation

After defining the śabda and the artha, it is proper to explain the nature of doṣa, guṇa and alaṅkāra, but the author is here first describing the varieties of Kāvya, because the acceptability and rejectability of the features are well understood, if the entity in which they exist is shown. In that type of Dhvani, which is known as avivakṣitavācya (one in which the primary meaning is not intended to be mainly conveyed), the primary meaning may be either transformed into another meaning or it may be totally rejected. (२४)

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That type of Kāvya, where there is dominance of the abstruse suggested meaning based upon indication, is to be known as *avivakṣitavācyadhvani.* It has been referred to (in the Kārikā) as *dhvanau* (in the locative case) in the form of an attributive word (anuvāda). In that type of Dhvani, the primary meaning becomes transformed into another meaning, being useless in the context.

Example :

I am telling you this,
Here sits an assembly of scholars.
Therefore, remain here,
Keeping your mind alert.

Here, 'telling' etc., transforms itself into 'advising', etc.,

In some cases, it (the primary meaning) is totally rejected on account of being incompatible (in the given context).

Example :

"You have helped me greatly;
What can I say ?
You have exhibited extremely
Good humaneness.
O my friend !
Live for a hundred years happily
Doing acts of the very same kind"

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Somebody is ironically telling this (using viparītalakṣaṇā) to one who has caused grievous trouble to the speaker.

The other type of Dhvani called *Vivakṣitānyaparavācya* occurs when the primary meaning is intended to be conveyed, but in such a way that it is subservient to another meaning.

'Subservient to another meaning' means 'it is there to serve the suggested meaning'. And this type (is of two kinds, namely)- alakṣyakramavyaṅgya and lakṣyakramavyaṅgya (that in which the sequence is imperceptible and (2) that in which the sequence is perceptible).

Alakṣyakramavyaṅgya ; Vibhāva, Anubhāva and Vyabhaicārins are not themselves Rasa, but Rasa manifests from them, so there is a sequence. But it is not perceived due to subtlity (or quickness of comprehension).

Rasa, Bhāva, Rasābhāsa, Bhāvābhāsa, Bhāvaśānti and the like are considered to be *Alakṣyakramavyaṅgya*, if they are in the state of being embellished, being different from Alaṅkāras like *Rasavat.*

'And the like' includes Bhāvodaya, Bhāvasandhi and Bhāvaśabalatva. The Rasa etc., are considered Alaṅkārya (being embellished), when they are predominant. Examples

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will be given for them later. But elsewhere, the meaning of the sentence may be predominant and Rasa etc., may be subervient to it. In such cases Kāvya will be 'guṇībhūtavyaṅgya'. There, they will be alaṅkāras called 'rasavat', 'preyas', 'ūrjasvi', 'samāhita' etc.

Their examples will be given when the Guṇībhūtavyaṅgya will be dealt with.

7.4 Explanation of examples

1. त्वामास्मि वच्मि..... is an example of अर्थान्तरसङ्क्रमितवाच्य ध्वनि. Here, the statement "I am telling you" is useless because when one is speaking and the other is hearing, there is no need to say त्वामस्मि वच्मि etc., So, अनुपयुज्यमानत्वात् अर्थान्तरे परिणमितम्। What is useless apparently, gets transformed into Lakṣya and leads to the suggested meaning.

Vācya Lakṣya Vyaṅgya

त्वामस्मि वच्मि - आप्तोऽहम् उपदिशामि-अहं हितैषी तव मद्वचनं हितं साधयति।

विदुषां - सर्वशास्त्रेषु विशारदानाम् - प्रमाणमात्रपरतन्त्राणाम्।

2. उपकृतं बहुतत्र ..... is an example of अत्यन्ततिरस्कृतवाच्यध्वनि.

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When the denoted meaning becomes incompatible in the context, it is totally rejected. This stanza is being said by a person who had been caused maximum harm. So, the meaning of *upakṛtam* etc., is incompatible. It is rejected and its opposite meaning is grasped by means of Lakṣaṇā. Then, the Vyañjanā yields the suggested meaning.

Vācya	- Lakṣya	- Vyaṅgya
उपकृतम्	- अपकृतम्	- अतिशयिता हानिः कृता
सुजनता	- दुर्जनता	- लोकनिन्दार्हत्वम्
सखे	- शत्रो	- विश्वासिघातक!
सुखितमास्व	- सदुःखं म्रियस्व	- त्वादृशैः लोके न भाव्यम्।

Since the Lakṣya meanings are opposite of the vācya meanings, Lakṣaṇā is here termed "Viparītalakṣaṇā".

7.5 Explanation of technical terms

A few technical terms have been used by Mammaṭa here. They are explained later in the text. The portions in which they are described are not prescribed for your examination. So, they are explained here briefly.

1. दोषः (flaw, blemish)

The concept of Doṣa is dealt with by Manmaṭa in the seventh chapter.

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The definition of *doṣa* is given as follows :

मुख्यार्थहतिर्दोषो रसश्च मुख्यः तदाश्रयाद् वाच्यः।

उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वपि सः॥

The cause of suppression or hindrance of the main meaning is doṣa. Rasa is the main (in Kāvya). Vācya also is main on account of its being the locus of Rasa. śabda etc., are used to express or suggest the vācya and Rasa. So, doṣa can occur in them too.

The doṣas are of many types :

पददोषाः, वाक्यदोषाः, अर्थदोषाः and रसदोषाः are the main types.

In the definition of काव्य that you studied (unit-2), *adoṣau* is the first item. So, avoiding doṣas is the first requirement of a poet. Daṇḍin says :

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथञ्चन।

स्याद् वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम्।।

(Under no circumstance, should a doṣa be neglected. Even the most beautiful body becomes ugly by a spot of leprosy). It is more important to get rid of doṣas than to bring in the guṇas.

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2. Guṇa

The word 'guṇa' may be translated as quality or excellence. According to the definition of kāvya given by Mammaṭa, guṇa is an essential feature of Kāvya (सगुणौ) Bharata enumerated and elucidated ten guṇas.

श्लेषः प्रसादः समता माधुर्यं सुकुमारता।

अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः॥

Vāmana gave much prominence to guṇas. He said काव्यशोभायाः कर्तारो धर्मा गुणाः। He also averred that each of the guṇas is two-fold, viz., शब्दगुण and अर्थगुण. However, Mammaṭa, who follows Ānandavardhana, has accepted only three guṇas. He has devoted the eighth chapter of the Kāvyaprakāśa for a detailed treatment of guṇas. He defines the guṇa as -

ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः।

उत्कर्षहेतस्ते स्युरचलस्थितयो गुणाः।।

(Rasa is the principal factor. The properties of Rasa, which are like bravery etc., belonging to the soul, are conducive to the hightening of Rasa and stay with it permanently. They are called guṇas).

The three guṇas accepted by Mammaṭa are - Mādhurya

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(sweetness), Prasāda(lucidity) and Ojas (floridity). He unequivacally says -

माधुर्यौजःप्रसादाख्यास्त्रयस्ते न पुनर्दश।

(The three guṇas are sweetness, floridity and lucidity. They are not ten.)

Does this mean that śleṣa, samatā etc., are rejected ? No, what Mammaṭa says is that all the other Guṇas may be either included under the three Guṇas, or they are just the absence of doṣas.

केचिदन्तर्भवन्त्येषु दोषत्यागात् परे श्रिताः।

अन्ये भजन्ति दोषत्वं कुत्रचिन्न ततो दश॥

(Some are included under the three accepted by us. Others have been accounted for by abandoning the defects. The remaining actually become doṣas in certain circumstances. So, they are not ten in number).

The guṇas are factually properties (dharmas) of the Rasa. They are said to belong to śabda or artha only figuratively.

गुणवृत्त्या पुनस्तेषां वृत्तिः शब्दार्थयोर्मता।।

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3. Alaṅkāra

Mammaṭa, while defining Kāvya, states that Alaṅkāras may or may not be present in the Śabda and artha which constitute the body of Kāvya.

तददोषौ शब्दार्थौ सगुणौ अनलङ्कृती पुनः क्वापि।

But, while explaining the definition, he has said that the śabda and artha should generally have alaṅkāras, but they may sometimes not have explicit alaṅkāras.

'क्वापि' इत्यनेन एतदाह। यत् सर्वत्र सालङ्कारौ,

क्वचित्तु स्फुटालङ्कारविरहेऽपि न काव्यत्वहानिः।

Thus, we see that Manmaṭa has not neglected the Alaṅkāras. He defines Alaṅkāra as -

उपकुर्वन्ति तं सन्तं येऽङ्गद्वारेण जातुचित्।

हारादिवद् अलङ्कारास्तेऽनुप्रासोपमादयः॥

(The factors which sometimes beautify the existing Rasa through its limbs (śabda and artha) just as the necklace and the like, are alaṃkāras. They are aṅuprāsa, upamā etc.,).

Guṇās are the dharmas of Rasa, but alaṅkāras are the dharmas of śabda and artha.

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Mammaṭa has extensively dealt with the Śabdālaṅkāras (ninth chapter) and the arthālaṅkāras (tenth chapter).

अलं पूर्णं करोति इति अलंकारः।

Alaṅkāra is what brings fullness to Kāvya. The science which treats this subject has been called Alaṅkāraśāstra. So, the importance of Alaṅkāras cannot be denied. Much thought has been devoted by many authors on the definition and classification of Alaṅkāras. Vāmana states that the Alaṅkāras enhance the beauty of Kāvya produced by guṇas -

तदतिशयहेतवस्त्वलङ्काराः।

A poet should not use alaṅkāras according to his whims and fancies. Alaṅkāras should be used judiciously. Care should be taken to limit their influence. They should never be allowed to over-shadow the main factor, namely, Rasa. If no rasa exists, the alaṅkāras become mere fanciful expressions. Mammaṭa says (in the eighth chapter) -

यत्र तु नास्ति रसस्तत्र उक्तिवैचित्र्यमात्रपर्यवसायिनः।

4. Dharmī and Dharma

In accordance with the definition of Kāvya (given in the first chapter), the nature of doṣa, guṇa and alaṅkāra has to be enunciated after the explanation of śabda and artha. But,

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Mammaṭa is describing the various types of Kāvya (ध्वनि, गुणीभूतव्यङ्ग्य and चित्र) first. How does he justify it ? He says -

धर्मिणि प्रदर्शिते धर्माणां हेयोपादेयता ज्ञायते इति प्रथमं काव्यभेदान् आह।

(Only when the Dharmin is shown, it will be possible to comprehend the rejectability or acceptability of its Dharmas). We have to understand what Dharmin and Dharma mean. Dharma is a property, i.e., a quality or feature or genus. A Dharma is not an independent entity. It always inheres or exists in a Dharmi, or object. For instance, we can say - 'Paper is white'. Paper is an object. Whiteness is a property. Whiteness can not exist independently. It always exists in an object (or dravya).

If we apply the anology to Kāvya, we understand that guṇa, doṣa and alaṅkāra are the Dharmas and Kāvya is the Dharmi.

Dharmi may have many Dharmas. Let us take, for example, a flower. It is a Dharmi. It has many Dharmas like colour, fragrance and weight. All these Dharmas co-exist in the Dharmi, namely, flower. One dharma does not exist in another Dharma. All Dharmas exist in a Dharmi (धर्माः अस्मिन् सन्ति इति धर्मी).

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First, the Dharmin has to be understood and then the Dharmas can be understood correctly. It is said -

सति धर्मिणि धर्माश्चिन्त्यन्ते।

If there is no Dharmi, there is no occasion at all to think about the Dharmas. That is why Mammaṭa has described the Dharmi (which is here Kāvya) before describing the Dharmas (namely, guṇa, dośa and alaṅkāra). Clear understanding of the Dharmi and the Dharmas (धर्म धर्मिविवेक) is essential in all śāstras.

5. Viparītalakṣaṇā

It has been said that the basis of Lakṣaṇā is the relation of the primary meaning with the indicated meaning (तद्योगे). In the Tarkasaṅgraha, Lakṣaṇā has been defined as - शक्यसम्बन्धो लक्षणा। The sambandha (relation between the primary and indicated meaning) is of many types. In गङ्गायां घोषः, the relation is nearness. In मुखं चन्द्रः, the relation is similarity. There are examples where 'contrariness' (Vaiparītya) is itself the relation that gives birth to Lakṣaṇā. An extremely dull person may be called Bṛhaspati (अयं साक्षाद् बृहस्पतिः). The indicated meaning is just the opposite of the primary meaning. Such Lakṣaṇā is called विपरीतलक्षण। In English, it is called 'irony'. You may remember Shakespeare's words.

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"And Brutus is an honourable man". Here, the word 'honourable' is used ironically. उपकृतं बहुतत्र किमुच्यते is an example of irony.

6. Alaṅkārya

You have to distinguish between Alaṅkāra and Alaṅkārya. Alaṅkāra is an embellishment (ornament, adornment) which is used to enhance the beauty of some other entity.

Alaṅkārya, on the other hand, is the entity that is beautified by the embellishment.

Rasa is usually the principal entity in Kāvya. It is the soul (ātman) of poetry. All other factors, guṇa, alaṅkāra and so on, are for enhancing its beauty. So, the Rasa is 'alaṅkārya' in the true sense of the term. However, it is considered as 'alaṅkārya' only when it is enjoying prādhānya(prominence). Mammaṭa clarifies this point by saying -

"प्रधानतया यत्र स्थितो रसादिस्तत्रालङ्कार्यः"

Under certain circumstances, Rasa may not be pradhāna. It may be subservient to some other factor. Then it cannot be called Alaṅkārya.

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7.5.1 Rasavadalaṃkāra

When Rasa does not enjoy prominence, but becomes subservient to some other factor, it becomes an Alaṅkāra and we call it 'Rasavad-alaṅkāra'. It belongs to the category of *guṇībhūtavyaṅgya.* Mammaṭa says -

अन्यत्र तु प्रधाने वाक्यार्थे यत्राङ्गभूतो रसादिः। तत्र गुणीभूतव्यङ्ग्ये रसवत्प्रेयऊर्जस्विसमाहितादयोऽलङ्काराः।

This idea is based on the definition of the Rasavad-alaṅkāra given by Ānandavardhana :

प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः।
काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः।।

The earlier authors had not differentiated between Rasadhvani and Rasavadalaṅkāra. All examples where Rasa was delineated were given as illustrations of Rasavad-alaṅkāra by earlier authors like Bhāmaha and Daṇḍin. They had defined Rasavad-alaṅkāra by 'रसवद् रसपेशलम्'. Mammaṭa, following Ānandavardhana, has clarified the difference between the two. He has not treated Rasavad under Alaṅkāras in the tenth chapter. Instead, he has given it its proper place under Guṇībhūtavyaṅgya in the fifth chapter. He puts it under the sub-division called अपराङ्गव्यङ्ग्य rightly.

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7.5.2 Preyo'laṅkāra

When *Bhāva* is prominent in Kāvya, it becomes an example of Bhāvadhvani. It is considered uttamakāvya. If Bhāva is delineated as subservient to some other factor (i.e., when Bhāva does not enjoy prominence or Prādhānya), it becomes an example of Preyas (प्रेयोऽलङ्कार). This is also a variety of the guṇībhūtavyaṅgya only and so belongs to the *madhyama* class.That is why Mammaṭa has treated Preyas in the fifth chapter and not in the tenth chapter. Earlier authors had not distinguished Bhāvadhvani from preyo'laṅkāra. All examples of bhāva, whether dominant or subservient were considered by them as examples of preyas. Mammaṭa has correctly made the distinction.

7.5.3 Ūrajasvi - alaṅkāra

Rasa has its counterpart called Rasābhāsa and similarly Bhāva has Bhāvabhāsa. They are termed ābhāsa, when they are improper. Mammaṭa says :

तदाभासा अनौचित्यप्रवर्तिताः।

anaucitya (impropriety) is the cause of Rasa and Bhāva being called Rasābhāsa and Bhāvābhāsa respectively. When they are delineated as prominent factors, they are examples of Dhvani, i.e., Uttamakāvya. But when either Rasābhāsa or Bhāvabhāsa is depicted as subservient to some other factor

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(Vākyārtha) it is an example of Ūrjasvi - alaṅkāra.

रसाभासभावाभासयोः इतराङ्गत्वे ऊर्जस्वि।

This also belongs to the Guṇībhūtavyaṅgya category (Madhyamakāvya). Earlier poeticians treated this as an Arthālaṅkāra. But Mammaṭa has dealt with it in the fifth chapter under guṇībhūtavyaṅgya rightly.

ऊर्जः अस्मिन् अस्तीति ऊर्जस्वि।

7.5.4 Samāhitālaṅkāra

The subsidinig of Bhāva is called Bhāvaśānti or Bhāvapraśama. When it is delineated as prominent, it is an example of Dhvani.

But, if Bhāvaśānti is delineated as subservient to something else, it is an instance of Samāhitālaṅkāra.

भावशान्तेरितराङ्गत्वे समाहितालङ्कारः।

Thus, this comes under Guṇībhūtavyaṅgya. Earlier authors have treated this under Arthālaṅkāras. But it rightly belongs to the Madhyamakāvya. That is why Mammaṭa has treated this also in the fifth ullāsa and not in the tenth ullāsa.

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7.6 Grammar

1) अभिधानीयम् ।

अभि + धा + अनीयर्। (डुधाञ् धारणपोषणयोः)

अभिधानीयम् = अभिधातव्यम् ।

2) हेयोपादेयता।

हातुम् अर्हं हेयम् । उपादातुम् अर्हम् उपादेयम्।

हेयं च उपादेयं च हेयोपादेये । (इतरेतयोगद्वन्द्वः)

हेयोपादेययोर्भावः हेयोपादेयता।

There is an axiom -

द्वन्द्वान्ते श्रूयमाणं प्रत्येकमभिसम्बध्यते।

According to that we understand the meaning as -हेयता उपादेयता च ।

3) अविवक्षितवाच्यः।

वक्तुमु इष्टः विवक्षितः। न विवक्षितः अविवक्षितः ।

अविवक्षितः वाच्यः यस्मिन् सः अविवक्षितवाच्यः।

4) त्वाम् अस्मि वच्मि।

'asmi' is an indeclinable which is equivalent to 'aham'.

'वाच्मि' वच परिभाषणे। उत्तमपुरुषैकवचनम्।

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Please note that this verb is not used in plural. वचिरन्तिपरो न प्रयुज्यते।

5) सुजनता। शोभनः जनः सुजनः।

'कुगतिप्रादयः' इति सूत्रेण प्रादिसमासः।

सुजनस्य भावः सुजनता।

6) अलक्ष्यक्रमव्यङ्ग्यः।

न लक्ष्यः अलक्ष्यः। अलक्ष्यः क्रमः यस्य सः अलक्ष्यक्रमः। अलक्ष्यक्रमः व्यङ्ग्यः यस्मिन् सः अलक्ष्यक्रमव्यङ्ग्यः।

7.7 Glossary

हेय	-	that which deserves to be abandoned.
उपादेय	-	that which deserves to be taken.
सङ्क्रमित	-	transformed
तिरस्कृत	-	rejected
अनुपयुज्यमान	-	not compatible
समवायः	-	group ; assembly
उपदेशः	-	advice
विदधत्	-	doing
शरदां शतम्	-	hundred years
विपरीतलक्षणा	-	irony
लाघवम्	-	quickness

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7.8 Self-check questions

1. What is the difference between अविवक्षितवाच्य and विवक्षितान्यपरवाच्य?
2. What is meant by अलक्ष्यक्रमव्यङ्ग्य?
3. When does Rasavad - alaṃkāra occur ?
4. What is the difference between रसध्वनि and रसवदलङ्कार?

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Course - X

Block - 30

Unit - 08

RASANIṢPATTI - RASASŪTRA

Structure

8.1 Introduction

8.2 Sanskrit Text (Rasaniṣpatti)

8.3 English Translation

8.4 Explanation of Technical Terms

8.5 Aesthetic Experience

8.6 Lollaṭa

8.7 Śrīsaṅkuka

8.8 Bhaṭṭanāyaka

8.9 Abhinavagupta

8.10 Grammar

8.11 Glossary

8.12 Self-check questions

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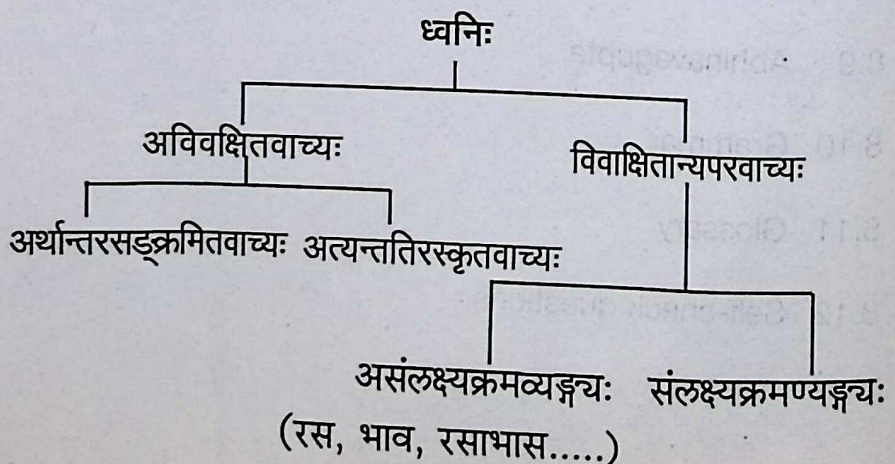
UNIT - 08

Rasaniṣpatti - Rasasūtra

8.1 Introduction

'Dhvani' is the subject of the fourth chapter of the Kāvyaprakāśa. In the previous unit, you studied Lakṣaṇāmūladhvani (Avivakṣitavācyadhvani) which mainly has two types, namely, Arthāntarasaṅkramitavācya and Atyantatiraskṛtavācya).

Now, you have to study Abhidhāmulā vivaksita vācyadhvani . In this the primary meaning is Vivakṣita i.e., it is retained in the mind as such so that it can suggest further meanings. It is of two types, namely, Asaṃlakṣyakramavyaṅgya and Saṃlakṣyakramavyaṅgya . Asaṃlakṣyakramavyaṅgya is some times called *akrama.* The most important topic, viz., Rasa belongs to this type. Let us put these types in a tabular form:



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Creating the aesthetic experience is the main purpose of the poet. In spite of the fact that many types of Dhvani are possible, Rasadhvani is the *summum bonum* (the highest goal of poetry). Ānandavardhana says:

'रसादिमय एकस्मिन् कविः स्याद् अवधानवान् '

to emphasise the importance of Rasadhvani. Even Mahimabhaṭṭa, the fierce opponent of Dhvani theory, states in the Vyaktiviveka -

'काव्यस्यात्मनि धर्मिणि रसादिरूपे
न कस्यचिद् विमतिः। '

There is no dispute regarding Rasa, which is the soul of poetry. Bharata's Rasasūtra (the sentence defining or describing Rasa) is the source of scholastic discussion on this topic. Many commentators on the Nāṭyaśāstra, whose books are not availabe to us, had given their views which have been preserved, at least partly, in the *Abhinavabhārati* of Abhinavagupta. Mammaṭa has paraphrased the views of four great thinkers -Lollaṭa, Śrīsaṅkuka, Bhaṭṭanāyaka and Abhinavagupta. Some other views also have been presented by Paṇḍitarāja Jagannātha in Rasagaṅgādhara. Study this unit attentively and examine the various views.

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8.2 Sanskrit Text

तत्र रसस्वरूपम् आह -

कारणान्यथ कार्याणि सहकारीणि यानि च ।

रत्यादेः स्थायिनो लाके तानि चेन्नाट्यकाव्ययोः ।। २७

विभावा अनुभावास्तत् कथ्यन्ते व्यभिचारिणः ।

व्यक्तः स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः।। २८

उक्तं हि भरतेन -

विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः। इति। एतद् विवृण्वते - "विभावैर्ललनादिभिरालम्बनोद्दीपनकारणैः रत्यादिको भावो जनितः, अनुभावैः कटाक्षभुजाक्षेपप्रभृतिभिः कार्यैः प्रतीतियोग्यः कृतः, व्यभिचारिभिः निर्वेदादिभिः सहकारिभिरुपचितो, मुख्यया वृत्त्या रामादौ अनुकार्ये, तद्रूपसन्धानात् नर्तकेऽपि प्रतीयमानो रसः "इति भट्टलोल्लटप्रभृतयः।

"राम एवायम् अयमेव रामः इति, न रामोऽयम् इति औत्तरकालिके बाधे रामोऽयम् इति, रामः स्याद् वा न वा अयम् इति, रामसदृशोऽयम् इति च सम्यङ् - मिथ्या - संशय - सादृश्यप्रतीतिभ्यः विलक्षणया चित्रतुरगादिन्यायेन रामोऽयम् इति प्रतिपत्त्या ग्राह्ये नटे -

सेयं ममाङ्गेषु सुधारसच्छटा

सुपूरकर्पूरशलाकिका दृशोः।

मनोरथश्रीर्मनसः शरीरिणी

प्राणेश्वरी लोचनगोचरं गता ॥

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दैवादहमद्य तव्या चपलायतनेत्रया वियुक्तश्च ।

अविरलविलोलजलदः कालः समुपागतश्चायम् ॥

इत्यादिकाव्यानुसन्धानबलात् शिक्षाभ्यासनिर्वर्तितस्वकार्यप्रकटनेन च नटेनैव प्रकाशितैः कारणकार्यसहकारिभिः कृत्रिमैरपि तथा अनभिमन्यमानैः, विभावादिशब्दव्यपदश्यैः, संयोगात् गम्यगमकभावरूपात् अनुमीयमानोऽपि वस्तुसौन्दर्यबलात् रसनीयत्वेन अन्यानुमीयमानविलक्षणः, स्थायित्वेन संभाव्यमानो रत्यादिर्भावः, तत्र असन्नपि सामाजिकानां वासनया चर्व्यमाणो रसः" इति श्रीशङ्कुकः।

"न ताटस्थ्येन नात्मगतत्वेन रसः प्रतीयते नोत्पद्यते, नाभिव्यज्यते, अपि तु काव्ये नाट्ये च अभिधातो द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानः स्थायी सत्त्वोद्रेकप्रकाशानन्दमयसंविद् विश्रान्तिसतत्त्वेन भोगेन भुज्यते" इति भट्टनायकः।

लोके प्रमदादिभिः स्थाय्यनुमाने अभ्यासपाटववतां, काव्ये नाट्ये च तैरेव कारणत्वादिपरिहारेण विभावनादिव्यापारवत्त्वात् अलौकिकविभावादिशब्दव्यवहार्यैः, ममैवैते शत्रोरेवैते तटस्थस्यैवैते न ममैवैते न शत्रोरेवैते न तटस्थस्यैवैते इति सम्बन्धविशेषस्वीकारपरिहार-नियमानध्यवसायात् साधारण्येन प्रतीतैः, अभिव्यक्तः सामाजिकानां वासनात्मतया स्थितः स्थायी रत्यादिको नियतप्रमातृगतत्वेन स्थितोऽपि साधारणोपायबलात् तत्कालविगलितपरिमितप्रमातृभाववशोन्मिषित - वेद्यान्तरसम्पर्कशून्यापरिमितभावेन प्रमात्रा सकलसहृदयसंवादभाजा साधारण्येन स्वाकार इवाभिन्नोऽपि गोचरीकृतः, चर्व्यमाणतैकप्राणः विभावादिजीवितावधिः, पानकरसन्यायेन चर्व्यमाणः पुर इव परिस्फुरन् हृदयमिव प्रविशन् सर्वाङ्गीणमिव आलिङ्गन् अन्यत् सर्वमिव तिरोदधत् ब्रह्मस्वादमिव अनुभावयन् अलौकिकचमत्कारकारी शृङ्गारादिको रसः।

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स च न कार्यः, विभावादिविनाशेऽपि तस्य सम्भवप्रसङ्गात्। नापि ज्ञाप्यः, सिद्धस्य तस्य असम्भवात्। अपि तु विभावादिभिर्व्यञ्जितः चर्वणीयः। कारकज्ञापकाभ्याम् अन्यत् क्व दृष्टम्? इति चेत्, न क्वचिद् दृष्टम् इति अलौकिकसिद्धेर्भूषणमेतन्न दूषणम्। चर्वणानिष्पत्त्या तस्य निष्पत्तिरुपचरितेति कार्योऽपि उच्यताम्। लौकिकप्रत्यक्षादि प्रमाणताटस्थ्यावबोधशालिमितयोगिज्ञानवेद्यान्तरसंस्पर्शरहित स्वात्ममात्रपर्यवसितपरिमितेतरयोगिसंवेदनविलक्षणलोकोत्तर स्वसंवेदनगोचर इति प्रत्येयोऽपि अभिधीयताम्। तद्ग्राहकं च न निर्विकल्पकं, विभावादिपरामर्शप्रधानत्वात्। नापि सविकल्पकम्, चर्व्यमाणस्य अलौकिकानन्दमयस्य स्वसंवेदनसिद्धत्वात्।

उभयाभावस्वरूपस्य च उभयात्मकत्वमपि पूर्ववत् लोकोत्तरताम् एव गमयति, न तु विरोधम् इति श्रीमदाचार्याभिनवगुप्तपादाः।

व्याघ्रादयो विभावा भयानकस्येव वीराद्भुतरौद्राणाम्, अश्रुपातादयोऽनुभावाः शृङ्गारस्येव करुणभयानकयोः, चिन्तादयो व्यभिचारिणः शृङ्गारस्येव वीरतभा करुणभयानकानाम् इति पृथगनैकान्तिकत्वात् सूत्रे मिलिता निर्दिष्टाः।

वियदलिमलिनाम्बुगर्भमेघं

मधुकरकोकिलकूजितैर्दिशां श्रीः।

धरणिरभिनवाङ्कुराङ्कटङ्का

प्रणतिपरे दयिते प्रसीद मुग्धे। इत्यादौ

परिमृदितमृणालीम्लानमङ्गं, प्रवृत्तिः

कथमपि परिवारप्रार्थनाभिः क्रियासु।

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कलयति च हिमांशोर्निष्कलङ्कस्य लक्ष्मीम्

अभिनवकरिदन्तच्छेदकान्तः कपोलः॥ इत्यादौ

दूरादुत्सुकमागते विवलितं सम्भाषिणि स्फारितं

संश्लिष्यत्यरुणं गृहीतवसने किञ्चाञ्चिभ्रूलतम्।

मानिन्याश्चरणानतिव्यतिकरे बाष्पाम्बुपूर्णेक्षणं

चक्षुर्जातमहो प्रपञ्चचतुरं जातागसि प्रेयसि॥

इत्यादौ च यद्यपि विभावानाम्, अनुभावानाम्, औत्सुक्य-व्रीडाहर्ष कोपासूयाप्रसादानां च व्यभिचारिणां केवलानाम् अत्र स्थितिः, तथापि एतेषाम् असाधारणत्वम् इति अन्यतमद्वयाक्षेपकत्वे सति नानैकान्तिकत्वम् इति।

8.3 English Translation

The author describes the nature of Rasa. There are causes, effects and auxiliary feelings of Rati etc., in the world. When they occur in Kāvya or Nāṭya, they are respectively called *Vibhāvas, Anubhāvas and Vyabhaicāribhāvas.* The permanent mood (Sthāyībhāva) which is made manifest by those Vibhāvas etc., is known as 'Rasa'.

Bharata has said, "Rasa manifests from the combination of Vibhāva, anubhāva and vyabhicāribhāva".

1. Lollaṭa and his followers explain this as follows :

Moods like *Rati* are produced by vibhāvas which are

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the supporting and inflaming causes. They are made cognisable by anubhāvas such as glances, movement of shoulders etc., They are nourished by the auxiliary feelings called vyabhicāribhāvas like despondency etc., These moods are primarily in the characters depicted.. They appear in the actor (or dancer) due to his assuming that character and then called 'Rasa'.

2. **'Śrīśaṅkuka' says as follows :**

There are four types of cognition (in the ordinary world).

'This is certainly Rāma' is *samyakpratīti* (when one understands Rāma as Rāma). This is right cognition.

'This is Rāma' is a *mithyāpiratīti* when there is a contradiction in reality later which affirms, 'This is not Rāma'. This is wrong cognition.

'This may be Rāma or not' is *saṃśayapratīti*. This is doubtful cognition.

'This one is like Rāma' is sādṛśyapratīti. This is cognition of similarity.

The cognition that a spectator has in regard to an actor personating Rāma is different from all the four cognitions cited above. There is a cognition here which can be explained with the analogy of 'a horse in a picture'.

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The actor contemplates upon and utilises poetry like -

"The damsel came into the realm
of my sight,
the embodiment of my mind's aspirations,
a shower of divine nectar on my body,
cooling camphor for my eyes,
and the darling of my life".

"I am separated from her,
a beauty with large tremulous eyes,
due to my fate;
Simultaneously has come this time
which is brimming with moving clouds".

The actor displays causes, effects and auxiliaries exhibiting his talent acquired by means of instruction and practice. Even though those (causes etc) are artificial, they are not regarded as such; they are now referred to as vibhāva, anubhāva and vyabhicārin. From saṃyoga (combination), which is in the form of the inferred and the indicator, the sentiment of love etc., is inferred. Even though it is inferred, it is distinct from things ordinarily inferred because of its natural beauty. It is understood as a permanent mood and savoured by the spectators by the power of their latent predisposition despite its absence in the actor.

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3. Bhaṭṭanāyaka says :

Rasa is not cognised either as unconcerned or as existing in himself by the spectator. It neither arises nor manifests. But there is a special function of words in Kāvya and Nāṭya, which is different from denotation and which is called *"Bhāvakatva"*. It generalises (or universalises) the Vibhāvas etc., and brings the Sthāyibhāva to a state of relishability. Later it is relished as Rasa by means of a function called *"bhoga"* which is in the form of rest or equipoise (Viśrānti) of blissful enlightenment as a result of the predominance of the quality of *Sattva*.

4. The revered Abhinavagupta says

The sthāyibhāva like rati is always present in the spectators (or readers) in the form of predisposition (vāsanā), and the spectators have training and skill in infering those sthayibhāvas in the ordinary world, on the basis of causes like a beautiful woman etc. In poetry and drama, the very same objects are referred to with speical terms like *vibhāva* etc., avoiding their properties like kāraṇatva (cause-ness) on the basis of their function of exciting or evoking the particular sthayibhāvas. In that condition, there will be no awareness of either accepting or rejecting any special relation with those sthayibhāvas as 'these are mine', 'these are the enemy's', 'these belong to a neutral person' or as 'these are not mine', 'these are not the enemy's', 'these are not the neutral

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person's'. The sthayibhāvas become manifested from the contemplation on vibhāva etc.,

The spectator apprehends the sthāyibhāva. Even though it exists in a particular viewer (or cogniser), he (or she) loses the sense of having a separate personality at that moment, because the consciousness is merged in the universal at the given moment, on account of universalisation of the vibhāva etc., and the limitless personality devoid of the relation with any other awareness occurs while the veiwer has a communion with the hearts of all sahṛdayas. Even though it is non-different from him or her it is viewed just as one's own form. Its essence is in its relishment. It exists only as long as the Vibhāva etc., are the subjects of contemplation. It is relished on the analogy of tasting a beverage. It appears as if shining in front, as if entering the depths of heart, as if embracing every limb of the viewer, as if eclipsing everything else, and as if it is producing the bliss of the experience of the absolute. Śṛṅgāra etc., which brings about this super-mundane aesthetic delight (camatkāra) is *Rasa.*

Rasa is not an effect (kārya), because, if it were so, it would exist even after the disappearance of the vibhāva etc.,

It is also not something that is simply made known, because it never exists as an accomplished entity. But, it is

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to be experienced (or relished) when it is manifested by means of vibhāva etc.,

(Objection) Where else have you seen anything that is neither a producer (Kāraka) nor an indicator (Jñāpaka)?

(answer) Nowhere else is such a thing seen. So, it is proved that Rasa is a transcendental experience; thus it is an advantage (bhūṣaṇam) and not at all a defect (duṣaṇam). If you want, it can be also called Kārya on the basis of its having on origination figuratively due to the origination of relishment.

Rasa also may be said to be cognised on account of its being the object of transcendental individual experience which is totally different from (1) ordinary perception, (2) the cognition of a yogin of limited power in which the means of knowledge of worldly things become irrelevant and (3) the cognition of a perfect yogin, which focuses on only the soul and gets rid of the contact with all other external objects.

The means by which the Rasa is known is not the indeterminate (nirvikalpaka) because the vibhāvas etc., figure mainly in its experience. It is also not determinate (savikalpaka), because the super-mundane bliss of the relishment is self-evident.

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That the Rasa experience is neither savikalpaka nor nirvikalpaka also leads to its being transcendental, as it was shown earlier, because it is both savikalpaka and nirvikalpaka. There is no contradiction at all here.

Vibhāvas, anubhāvas and vyabhicārins have been mentioned in the sūtra (of Bharata) in a mixed manner because they are non-specific. For instance, vibhāvas such as tiger can act as excitants of Vīra, Adbhuta and Raudra, as they do of Bhayānaka. Anubhāvas such as shedding of tears can be the ensuants of Karuṇa and Bhayānaka as well as of Śṛṅgāra. Vyabhicārins such as worry can occur in Vīra, Karuṇa and Bhayānaka as well as in Śṛṅgāra.

In examples like -

"The sky is over cast
with water-bearing clouds
dark as the bees.
The sounds of the cuckoos and the humming of bees
are enhancing the beauty of directions.
The earth is marked with fresh sprouts.
O beautiful woman,
be gracious to your lover
who is prostrating"-
only vibhāvas are described.

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In examples like -

"Her body is fading
like a squeezed lotus stalk,
She somehow does a few actions
on being implored by her servants.
Her cheek, shining like a piece of ivory freshly cut
is gaining the splendour
of the moon free from the black spot"-

only anubhāvas are highlighted.

In examples like -

"Her eyes were anxious
when she saw her lover at a distance.
They were turned aside
when he came near.
They were opened wide
when he spoke.
They were red
when he embraced.
Their brows were curved a little
when he touched her clothes.
They were filled with tears
when he fell on her feet.
All this happened
because he had commited an offence" -

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it is the Vyabhicārins such as anxiety, shyness, joy, anger, jealousy and grace that are observed.

Despite this, the other two (as required in each case) are implied, because the mentioned ones are specific and so the general rule (that Vibhāva, anubhāva and vyabhicārin should be present) is not broken.

8.4 Explanation of Technical Terms

1. Vibhāva

The causes of emotions in the ordinary world are named Vibhāvas in the realm of Kāvya and nāṭya. They are of two kinds - आलम्बनविभाव and उद्दीपनविभाव. The word 'vibhāva' is usually translated as 'excitants'. The person or object which is the cause of the given sthāyibhāva is called आलम्बनविभाव.

In śṛṅgāra, a woman is the ālambana vibhāva, for the rati (love) in a man. In bhayānaka, a tiger (or any fierce thing) is the ālambanavibhāva of bhaya (fear) and so on.

The items that help in enhancing the sthāyibhāva's experience, are called uddīpanavibhāvas.

In śṛṅgāra, it may be the moonlight, breeze, fragrance of flowers etc.,

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In भयानक, it may be darkness, shrill sounds etc., This is explained in the Agnipurāṇa as follows :

विभाव्यते हि रत्यादिर्यत्र येन विभाव्यते।

विभावो नाम स द्वेधालम्बनोद्दीपनात्मकः।।

Vibhāvas are given that name because they make the Sthāyibhāvas relishable.

"वासनारूपेण अतिसूक्ष्मतया स्थितान् स्थायिनो रत्यादीन् विभावयन्ति आस्वादयोग्यतां नयन्ति इति विभावाः।"

2. Anubhāva

The effects of sthāyibhāvas in the ordinary world are named "anubhāvas" in the world of aesthetic thought. Anubhāva is usually translated as 'ensuant'. Glances, embraces, change of colour of the face etc.,are anubhāvas. They are called so because they bring the sthāyibhāvas within the reach of experience. अनुभावयन्ति अनुभवविषयीकुर्वन्ति इति अनुभावाः।

3. Vyābhicāribhāva

Vyābhicāribhāvas are also called simply *Vyabhicārins* and sometimes as 'Sañcāribhāvas'. The auxiliary causes of sthayin's heightening are termed 'Vyabhicārins' in Kāvya and Nāṭya, for aesthetic purposes. The word 'Vyabhaicārin' is

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translated as *variant*. These are transitory feelings. They come and go like the waves in the ocean.

विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः।
स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ।।
ये तूपकर्तुमायान्ति स्थायिनं रसमुत्तमम्।
उपकृत्य च गच्छन्ति ते मता व्यभिचारिणः।।

4. Sthāyibhāva

Some bhāvas are said to exist in the mind (or Antaḥkaraṇa or soul) permanently in the form of Vāsanā (latent imprint). They are called sthāyibhāvas. According to Bharata and his followers, they are nine in number. It is the Sthāyibhāva that is called Rasa when it is evoked and heightened in aesthetic experience.

स्थायी अविच्छिन्नप्रवाहः।

5. सम्यक्प्रतीतिः (right or correct cognition)

This is what is called यथार्थानुभव.

When a ghaṭa is cognised as ghaṭa it is samyakpratīti. It is called *pramā* in the tarkasaṅgraha.

तद्वति तत्प्रकारकं ज्ञानं प्रमा।

6. मिथ्याप्रतीतिः (wrong or incorrect cognition)

If a thing is cognised as what it is not in fact, the cognition is mithyāpratīti. It is also called *bhrānti or bhrama*.

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A person walking in a desert sees water in a mirage. It is mithyāpratīti because actually there is no water.

Mithyāpratīti gets contradicted later. The person runs for water, but does not find it. That is why Mammaṭa says - न रामोऽयम् इति औत्तरकालिके बाधे रामोऽयम् इति।

'Auttarakālikabādha' = Later contradiction.

7. संशयप्रतीतिः (Doubt)

When more than one mutually exclusive Dharmas are said to occur in one Dharmin. It is a case of doubt.

स्थाणुर्वा पुरुषो वा is the classical example of doubt. The two attributes, namely स्थाणुत्व and पुरुषत्व are mutually contradictory and exclusive. If it is a man, it cannot be a post. If it is a post, it cannot be a man.

8. सादृश्यप्रतीतिः। (cognition of similarity)

Similarity occurs when the Dharmins are different, but Dharmas are common.

तद्भिन्नत्वे सति तद्गतभूयो धर्मवत्त्वं सादृश्यम्।

9. चित्रतुरगन्यायः। (Analogy of a horse in a picture)

When we see a picture (painting, drawing) of a horse,

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we say 'it is a horse'. This is not correct knowledge, because there is no actual horse. It is not incorrect, because it is not contradicted. It is not a doubt. It is also not a case of similarity because two different things are not being compared. This analogy is used to explain the aesthetic experience when a spectator has the cognition of 'Rāma' on the stage, it is none of the four types of cognition.

10. साधारणीकरणम् (generalisation)

Sādhāraṇīkaraṇa is a process accepted by Bhaṭṭanāyaka to explain the aesthetic experience. A spectator cannot have the 'rati' in respect of Śakuntalā (or any heroine) because he knows that she is the wife of Duṣyanta (or any pertinent hero). So she cannot be the ālambanavibhāva. Then how is it the spectator has the aesthetic delight or experience of śṛṅgāra rasa ?

To solve this problem, Bhaṭṭanāyaka has devised the concept of Sādhāraṇīkaraṇa. It may be translated as generalisation or universalisation. The Vibhāvas, Anubhāvas and Vyabhāicārins are universalised by the power of the function called bhāvakatva. As a result, the Dharmas like 'śakuntalātva' are forgotten for the moment and she is visualised just as a nāyikā. Thus the problem is solved. Sādhāraṇīkaraṇa is the main contribution of Bhaṭṭanāyaka to Indian aesthetics.

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11. भावकत्वव्यापारः

Bhāvakatva is a function of the words of poetry according to Bhaṭṭanāyaka. It is also called 'Bhāvanā'. According to Bhaṭṭanāyaka, there are three functions of the words of poetry.

"अभिघा भावना चैव तद्भोगीकृतिरेव च"

Bhāvakatva is responsible for universalisation (साधारणीकरण) which removes the hurdles on the path of obtaining aesthetic experience (रसानुभव). None except Bhaṭṭanāyaka have accepted this special function of words.

12. भोगः

Bhoga is the third function of the words of poetry according to Bhaṭṭanāyaka. It is also called भोगीकृतिः and भोजकत्वम्। This function makes the quality called *sattva* predominant which leads to the experience of equipoise (विश्रान्ति) resulting in the bliss called Rasa or aesthetic delight. Abhinavagupta includes this under vyañjanā.

13. पानकरसन्यायः (The analogy of relishing a beverage)

In the relishment of Rasa, vibhāvas, anubhāvas, vyabhicāribhāvas etc., are the subject of cognition. It is one whole experience in which many constituents participate, but they are not separately cognised consciously. The analogy

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of savouring *Pānakarasa* is given to explain this experience of Rasa.

There may be many ingredients in the Pānaka (a beverage). Sugar, pepper, lemon etc., go in to make the beverage delicious. When a person drinks it, each ingredient contributes to the taste. A commentary called *Vivaraṇa* explains this point beautifully.

पानकरसो हि यथा एलामरिचशर्कराकर्पूराम्लिकादि-विलक्षणवस्तुसम्पादितोऽपि एलामरिचादिरसवैलक्षण्येन तत्समुदायसंवलनसम्पादितेन अनिर्वचनीयेन आस्वादेन आस्वाद्यते तथा विभावादिवैलक्षण्येन लोकातीतेन आस्वादेन चर्व्यमाणः आस्वाद्यमान इत्यर्थः।

14. मितयोगी - परिमितेतरयोगी

A yogin who is still on the ladder of progress is called *Mitayogī*. He has not yet accomplished the task and so his yogic powers are limited. If he has to know any thing by extra-sensory perception, he has to make special efforts. In the Bhagavadgītā, a yōgī of this type is called आरुरुक्षु (desiring to reach the summit). In the *Siddhāntamuktāvati* of Viśvanātha Nyāyapañcānana, this type of yogī is called Yuñjāna.

Parimitetarayogī is one who has accomplished everything. He can have extra-sensory perception effortlessly.

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He is called योगारूढ in the Bhagavadgīta and yukta in the Siddhāntamuktāvalī.

योगिनो द्विविधाः प्रोक्ताः युक्तयुञ्जानभेदतः।
युक्तस्य सर्वदा भानं चिन्तासहकृतोऽपरः।।

The parimitetarayogī focuses on the self and has an experience in which the contract with the external world is severed. That is why Mammaṭa says -

वेद्यान्तरसंस्पर्शरहितस्वात्ममात्रपर्यवसितपरिमितेतरयोगि-संवेदन etc.

8.5 Aesthetic Experience

Aesthetic experience is called Rasānubhava in Sanskrit. The word 'Rasa' has been used in the Upaniṣads to describe the indescribable spiritual experience. The Taittirīyōpaniṣad says :

रसो वै सः। रसं ह्येवायं लब्ध्वानन्दीभवति।

Alaṅkāraśāstra utilised this term to refer to the aesthetic experience which is also said to be super-mundane (अलौकिक) or transcedental (लोकोत्तर). Abhinavagupta states that the aesthetic experience is akin to the spiritual experience:

"ब्रह्मास्वादमिवानुभावयन्"

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Many authors have also used the phrase -

"ब्रह्मास्वादसहोदरः"

The aesthetic experience lasts only as long as the Vibhāvas etc. appear on the mental screen of the Sahṛdaya. That is why Mammaṭa says : विभावादिजीवितावधिः. It is believed that the quality called Sattva suppresses the other two qualities, namely, *rajas* and *tamas* at the time of aesthetic experience. Since sattva maintains equipoise, it leads to the realisation (साक्षात्कार) of bliss.

8.6 Lollaṭa

Among the thinkers who attempted to explain the Rasasūtra of Bharata. Lollaṭa seems to be the earliest. As his name suggests, he might have been a Kashmiri like Mammaṭa. It is supposed that Lollaṭa has written a commentary on Bharata's Nāṭyaśāstra. That commentary is not now available. We have to understand Lollaṭa's views from its summary given by Abhinavagupta and Mammaṭa in their works.

According to Lollaṭa, the Rasa is in the anukārya represented on the stage, but it is conceived as existing in the actor who represents the character.

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"मुख्यया वृत्त्या रामादावनुकार्ये, तद्रूपतानुसन्धानान्नर्तकेऽपि प्रतीयमानो रसः"

Vibhāvas produce Rasa, anubhāvas make it perceivable, and vyabhicārins consummate it. It is cognised by the spectator. That cognition itself gives unadulterated joy.

It is known that even non-existing things produce effects. A serpent seen by error in a rope produces fear.

Silver seen in a shell produces desire to pick it up even though it does not actually exist there. Similarly, love of Rāma for Sītā is observed in the actor (who is not Rāma and who actually has no love for Sītā). In spite of the fact it is not genuine, it produces the aesthetic joy according to Lollaṭa.

यथा असत्यपि सर्पे सर्पतया अवलोकितात् दाम्नोऽपि भीतिरुदेति, तथा सीताविषयिणी रतिः अविद्यमानापि नर्तके नाट्यनैपुण्येन तस्मिन् स्थितेव प्रतीयमाना सहृदयहृदये चमत्कारम् अर्पयन्ती रसपदवीम् अधिरोहति।

However, there is a loophole in this argument. A serpent, which could endanger life was seen by the observer of the rope earlier. Silver which has value was earlier seen by the observer of the shining shell. So, it is possible that an illusion occurs in the mind of that observer. But, in the case

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of the specator, he has never observed Rāma. Secondly, if the Rasaniṣpatti is actually in Rāma, how can the spectator enjoy it ?

8.7 Śriśankuka

We do not know anything about this author, his date or place. We may surmise that he was also a commentator on the Nāṭyaśāstra. It appears he was a logician (Tārkika) because he presents the inference theory to explain the Rasaniṣpatti.

According to Śriśankuka, the word *saṃyoga* in the Rasasūtra means गम्यगमकभाव. The spectator infers the Rati of Rāma for Sītā on the basis of what is presented on the stage. Even though everything on the stage, namely, the vibhāvas, anubhāvas and so on are not true, he deliberately accepts them to be true. This is what is called 'willing suspension of disbelief'. Mammaṭa says -

"कृत्रिमैरपि तथा अनभिमन्यमानैः"

The inference brings about the Rasaniṣpatti. The inferred things are capable of producing the aesthetic experience on account of their beauty (वस्तुसौन्दर्यबलात्) .

There is a problem in this theory also. The experience of spectators is that they relish Rasa directly as perception

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(Pratyakṣa). None thinks that he has just inferred love of Rāma for Sītā, but has a transcendental joy of direct experience.

8.8 Bhaṭṭanāyaka

Bhaṭṭanāyaka may have been a junior contemporary of Ānandavardhana. It appears that he also had written a commentary on Bharata's Nāṭyaśāstra. He was an opponent of the Dhvani doctrine and wrote a work called 'हृदयदर्पणः' to refute Ānandavardhana's theory.

Bhaṭṭanāyaka's main contribution to Indian aesthetics is the concept of universalisation of Vibhāvās etc. which he called साधारणीकरण. This has been utilised by later writers like Abhinavagupta.Bhaṭṭanāyaka accepts three distinct functions of the poetic word which he calls abhidhā, bhāvanā (bhāvakatva) and bhoga (bhōgikṛti or bhojakatva). Abhidhā presents the content. Bhāvanā universalises the content. Bhoga brings about the aesthetic relish.

Even though there is no theoretical objection to Bhaṭṭanāyaka's views, Abhinavagupta rejects it because he thinks that accepting two separate functions (Bhāvanā and bhoga) is a burden. But Bhaṭṭanāyaka's concepts are utilised by the latter also.

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8.9 Abhinavagupta

The brightest star in the firmament of Indian aesthetics is Abhinavagupta. He was a prolific writer and many of his works have come down to our time. He was a great teacher of प्रत्यभिज्ञादर्शन and तन्त्रालोक is his magnum opus. The world is indebted to him for his commentaries on Bharata's Nāṭyāśāstra and Ānandavardhana's Dhvanyāloka which are respectively called अभिनवभारती and लोचन. His commentaries are equal in value to original works. He gives a lot of information about his parents and his preceptors. He lived in Kashmir in the eleventh century A.D. It is through Abhinava that we have any knowledge of the views of the earlier writers like Lollaṭa, Śrīśaṅkuka and Bhaṭṭanāyaka. Mammaṭa refers to this great author with utmost reverence as "श्रीमदाचार्य-अभिनवगुप्तपादाः"।

Abhinava puts forth the Vyañjanā theory. The relation between the collection of Vibhāva, anubhāva, Vyabhicārin etc and the Rati etc. is व्यङ्ग्यव्यञ्जकभाव according to Abhinava.

The main point that we have to note in Abhinava's theory is that the locus of Rasa is the spectator or Sahṛdaya. It is not possible to accept that the anukārya(Rāma etc) is the locus of Rati because he no longer exists. In many works, the hero and the heroine are fictitious. They are the products

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of the poet's imagination. How can they be the locus of the Rati that is experienced now ?

The anukartā(actor) can also not be the locus of the Rati (or any other sthyāyi bhāva) because he would be carried away by it and would not continue the drama as required. That is why it is said in the Saṅgītaratnākara - 'न रसं स्वदते नटः'. Abhinavagupta changed the focus on to the spectator (of course following Bhaṭṭanāyaka).

And, the Sthāyibhāva is not unreal according to Abhinavagupta. It actually exists in the Antaḥkaraṇa in the form of vāsanā or saṃskāra. Poetry or dramatic representation evokes the latent sthāyibhāva and makes it relishable. It is for the sake of Sahṛdayas that poets write poetry and dramatists write the dramas.

8.10 Grammar

1. औत्तरकालिके । उत्तरः कालः उत्तरकालः । उत्तरकाले भवः औत्तरकालिकः । तस्मिन्।

2. शरीरिणी । शारीरम् अस्याः अस्तीति शारीरिणी।

3. चपलायतनेत्रया । चपले च आयते च चपलायते। चपलायते नेत्रे यस्याः सा चपलायतनेत्रा। तया।

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4. कृत्रिमैः। डु कृञ् करणे । ड्वितः क्त्रिः। क्त्रेर्मम् नित्यम् ।
करणेन निर्वृत्ताः कृत्रिमाः । तैः।

5. ताटस्थ्येन । तटे तिष्ठतीति तटस्थः।
"उपपदमतिङ्" इति सूत्रेण उपपदसमासः।
तटस्थस्य भावः ताटस्थ्यम् । तेन।

6.. काव्यम् । कवेः कर्म काव्यम् ।
नाट्यम् । नटस्य कर्म नाट्यम्।
"गुणवचनब्राह्मणादिभ्यः कर्मणि च " इति ष्यञ् ।

7. साधारणीकरणम् ।
असाधारणं साधारणं करोति साधारणीकरोति ।
सा क्रिया साधारणीकरणम् ।

8. अभ्यासपाटववताम् । पटोर्भावः पाटवम् । अभ्यासश्च
पाटवं च अभ्यासपाटवे । ते येषां स्तः ते अभ्यासपाटववन्तः।
तेषाम्।

9. जातागसि । जातम् आगः यस्मात् सः जातागाः ।
तस्मिन् जातागसि।

10. प्रेयसि।
अन्यस्मादधिकः प्रियः प्रेयान् । तस्मिन् प्रेयसि।
"द्विवचनविभज्योपपदे तरबीयसुनौ" इति सूत्रेण प्रियशब्दात् ईयसुन्
प्रत्ययः।

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8.11 Glossary

विभावः	-	excitant
अनुभावः	-	ensuant
व्यभिचारिभावः	-	variant
निष्पत्तिः	-	manifestation
कटाक्षः	-	glance
निर्वेदः	-	despondency
प्रतिपत्तिः	-	cognition
छटा	-	splash
कर्पूरम्	-	camphor
शलाकिका	-	stick, crayon
मनोरथः	-	aspiration
शिक्षा	-	education
अभ्यासः	-	practice
कृत्रिम	-	artifical
सतत्त्वम्	-	form, principle
पाटवम्	-	skill; quickness
तटस्थ	-	neutral
सामाजिकः	-	spectator
प्रमातृ	-	cogniser
पुरः	-	in front of
भूषणम्	-	ornament; adornment
दूषणम्	-	flaw; weak point

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प्रत्येय	-	that which is cognised
पूर्ववत्	-	as in the earlier case
अनैकान्तिक	-	not fixed to one object.
वियत्	-	sky; firmament.
धरणिः	-	earth
टङ्कः	-	chisel; mark
प्रणतिः	-	prostration
परिवारः	-	attendant; servant
आगस्	-	offence
असूया	-	jealousy
प्रसादः	-	gracefulness

8.12 Self-check questions

(1) Explain Rasanīṣpaṭṭi according to;

(a)Bhaṭṭa Lollaṭa (b) Śriśankuka

(c)Bhaṭṭanāyaka (d) Abhinavagupta.

(2) Write short notes on ;

(a) चित्रतुरगन्यायः (b) पानकरसन्यायः (c) साधारणीकरणम्

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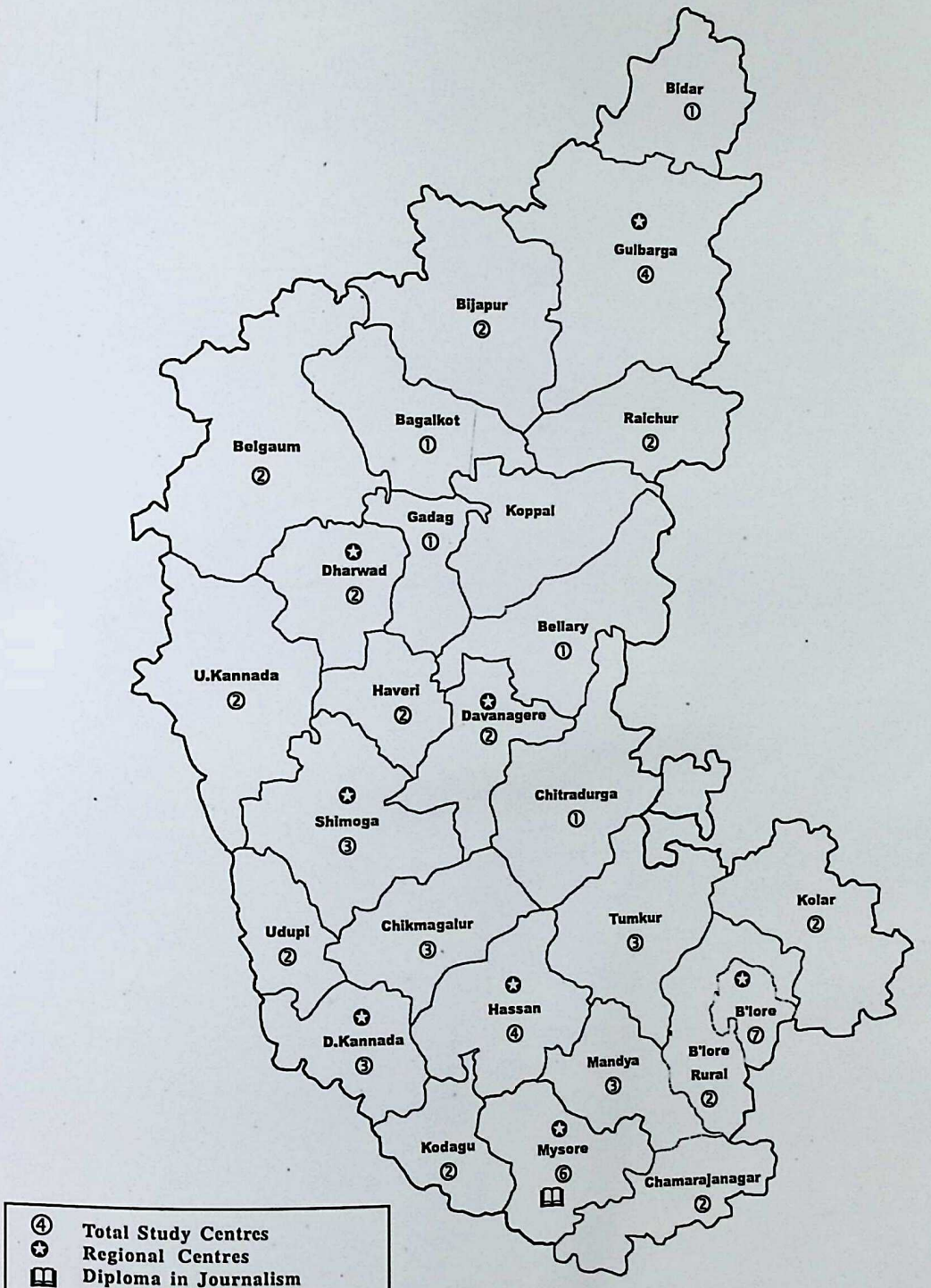

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